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NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES AMENDMENTS OF 1985

HEARINGS BEFORE THE SUBCOMMITTEE ON EDUCATION, ARTS AND HUMANITIES OF THE COMMITTEE ON LABOR AND HUMAN RESOURCES UNITED STATES SENATE

NINETY-NINTH CONGRESS

FIRST SESSION

ON

S. 1264

TO AMEND THE NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES ACT OF 1965, TO EXTEND THE AUTHORIZATION OF APPROPRIATIONS FOR THAT ACT, AND FOR OTHER PURPOSES

JUNE 19 AND 20, 1985



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NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES AMENDMENTS OF 1985

WEDNESDAY, JUNE 19, 1985

U.S. SENATE,
SUBCOMMITTEE ON EDUCATION, ARTS AND HUMANITIES,
COMMITTEE ON LABOR AND HUMAN RESOURCES,
Washington, DC.

The subcommittee met, pursuant to notice, at 10:04 a.m., in room SD-430, Dirksen Senate Office Building, Senator Robert Stafford (chairman of the subcommittee) presiding.

Present: Senators Stafford, Kennedy, Pell, Dodd, Simon, Quayle, and Matsunaga.

OPENING STATEMENT OF SENATOR STAFFORD

Senator STAFFORD. The Subcommittee on Education, Arts and Humanities will please come to order.

Today, we are to hear testimony on the reauthorization of the National Foundation on the Arts and Humanities Act of 1965. This act, which expires in September of this year, authorizes the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services.

We are very fortunate to have as a member of the subcommittee, Senator Pell, who will be with us shortly, whose knowledge and advocacy for the arts and humanities is well known and much admired. Although he is no longer chairman of the subcommittee, this Senator certainly follows Senator Pell's lead in the areas we are investigating today.

The arts and humanities are, we believe, very important to our Nation. They complete our education and open our minds to further knowledge, as well as increase our understanding and appreciation of other nations and other cultures.

Since enactment in 1965, the programs we will discuss today and tomorrow have created opportunities for many individuals of all ages in the arts and in the humanities. Federal dollars have provided the necessary seed money for many State and local programs, and have demonstrated the Federal Government's commitment to cultural development in the United States.

As many of you are probably aware, Senator Quayle, along with myself, Senators Pell, Kennedy, Weicker, Simon, Wallop, Matsunaga, and Dodd introduced on June 7 a bill to reauthorize the National Foundation on the Arts and Humanities Act.

Today's witnesses have received copies of our bill and will comment on the statute pertaining to the National Endowment for the

Arts. At this time, I would like to introduce our first three witnesses, who will talk about the importance of a vibrant National Endowment for the Arts.

I am pleased to have the opportunity to welcome the distinguished actor, Mr. F. Murray Abraham, the 1985 Academy of Motion Pictures Arts and Science award winner for best actor. Anyone who has the pleasure of seeing Mr. Abraham's portrayal of composer Saliari in the highly-acclaimed film "Amadeus" knows he is one of the brightest lights on the theatrical scene today. It is an honor to have you with us.

I am also pleased to welcome Ms. Rise Stevens, the noted opera singer who is currently with the Metropolitan Opera in New York. Ms. Stevens has lit up the operatic stage for many years with her extraordinary talent, and I have had the pleasure on more than one occasion of seeing her perform. Welcome to you as well.

Before we hear them, we will hear from Mr. Frank Hodsoll, Chairman of the National Endowment for the Arts. Mr. Hodsoll has been Chairman of the Endowment for the past 4 years, and I must say I have fully enjoyed working with you, Frank. Under your able leadership, the Arts Endowment has fulfilled its mission of furthering excellence and creativity in the arts by opening the art world to the general public and encouraging cultural development in the United States.

I am very happy that Senator Kennedy, the ranking member of the full committee, is here. Senator Kennedy, do you have an opening statement?

Senator KENNEDY. Just a very brief one, Mr. Chairman. Maybe I could file the statement and have it included.

Senator STAFFORD. Without objection.

Senator KENNEDY. I just want to commend you and Senator Pell, who have been such strong leaders in this area of public policy, and to welcome our witnesses here this morning, particularly our very distinguished Mr. Abraham and Ms. Rise Stevens who are joining us to share their insight on the important Federal role with respect to the arts.

I think all of us have been very much aware that there has been a strong bipartisan support for a commitment from the Federal Government to provide the seed resources to localities and States to help and assist the wide variety of different creative arts in our society.

After a 20-year commitment, we are reviewing today not only the achievements of the Endowment, but also establishing its new goals for the future. I think this is entirely appropriate. I, also, think it is essential.

I welcome the opportunity to work with others on this committee and in the Senate to ensure that this aspect of public policy will be preserved and enhanced to the greatest extent that we possibly can and I look forward to the hearing today.

[The prepared statement of Senator Kennedy follows:]

PREPARED STATEMENT OF SENATOR KENNEDY

Senator KENNEDY. I am pleased to participate in these hearings to consider reauthorization of the National Endowment for the

Arts and Humanities. I am a strong supporter of both the National Endowments and the Institute of Museum Services. I believe that there is a fundamental Federal responsibility to the quality of life in America and to the preservation of our American cultural heritage.

As such, the constituency of the Endowments is as wide as the Nation's borders. The Endowments have an obligation to ensure an environment that both generates and preserves are creative experiences in music, dance, theater, literature and scholarship. They also serve directly the artists, authors and scholars whose talents and gifts comprise American cultural traditions.

I believe the Federal agencies have a mission to support State, local and private efforts in these areas. As they reach this 20-year landmark, it is a timely moment to consider how well they have met the special needs of their constituencies and the congressional mandate to support our cultural heritage.

I was pleased with the establishment of the National Medal of Arts to bring artistic achievement the same recognition as excellence in others areas.

I believe that the Endowments were well-conceived and that the bipartisan support that they now have is well deserved. This hearing provides an opportunity to assess how far we have come and how we should establish goals for the next 5 years—not only to pat ourselves on the back, but to set new goals for the next 20 years as well.

Above all, we must ensure that the Endowments and all of these programs maintain our high expectations for access, diversity and quality.

Senator STAFFORD. Thank you, Senator Kennedy.

Senator Dodd, do you have any opening statement?

Senator DODD. Well, Mr. Chairman, I have a prepared statement, but let me ask unanimous consent that that be incorporated into the record at this juncture.

Senator STAFFORD. Without objection, it will be so placed.

Senator DODD. I welcome our panel of witnesses and distinguished guests here this morning. I am also very honored, Mr. Chairman, one, to be a member of this committee and, two, to be a member of this subcommittee.

These days have not been easy ones. When it comes to the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services, it has been a bleak few years. Too often, I think we have neglected to focus on the fact that what each generation does with regard to the arts and humanities says more about that generation than probably anything else we do.

My hope is that we will have broad bipartisan support, at least for this reauthorization effort. We may not get the dollar amounts we seek because of the times we live in, but I think the fact that we are in this committee joined in that commitment to support the reauthorization is an excellent first step. Of course we recognize that the bottom line depends upon continued private sector involvement—but without Federal support and the commitment of the public sector to the arts and humanities, an awful lot of what we do would never reach people in this country who have tremen-

dously benefited from our commitment to the arts and to the humanities and to museum services.

An awful lot of people living in our urban areas and rural parts of this country are advantaged as a result of the 20-year commitment, going back to 1965, to this effort. And as you point out so accurately, Mr. Chairman, Senator Pell, my colleague, Senator Kennedy, and Senator Simon, who has joined us from the other body, each embody a longstanding commitment and support for these efforts that will assure a good, broad-based, strong support for this reauthorization this year.

So I am delighted to be a part of these hearings today, and delighted to be a part of that reauthorization effort as well.

[The prepared statement of Senator Dodd follows:]

STATEMENT OF SENATOR CHRISTOPHER J. DODD
SUBCOMMITTEE ON EDUCATION, ARTS AND HUMANITIES
JUNE 19, 1985

I WOULD LIKE TO THANK THE DISTINGUISHED CHAIRMAN AND RANKING MINORITY MEMBER OF OUR SUBCOMMITTEE, SENATORS STAFFORD AND PELL, FOR ORGANIZING THIS TWO DAY SERIES OF HEARINGS ON THE REAUTHORIZATION OF THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES AND THE INSTITUTE OF MUSEUM SERVICES. SINCE 1965, THE PROGRAMS AND GRANTS ESTABLISHED BY THE ENDOWMENTS HAVE LITERALLY TOUCHED THE LIVES OF MILLIONS OF AMERICANS. THEY CONTRIBUTE TO OUR UNDERSTANDING OF OURSELVES, OUR HERITAGE, AND THE WORLD WE LIVE IN.

THE NATIONAL ENDOWMENT FOR THE ARTS (NEA) HELPS TO PROMOTE ACHIEVEMENT AND CREATIVITY IN MUSIC, DANCE, THEATRE, AND MANY OTHER AREAS. BY PROVIDING GREATER ACCESS TO THE ARTS THROUGH THE SPONSORSHIP OF TOURS, EXHIBITS, AND TRAVELING DANCE COMPANIES, THE NEA EXPOSES THE GENERAL PUBLIC TO NEW ARTISTIC VISIONS AND PROMOTES THE CULTURAL DEVELOPMENT OF ALL OUR CITIZENS.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES (NEH) HELPS TO IMPROVE PEDAGOGICAL TECHNIQUES AND SCHOLARLY RESEARCH IN HISTORY, PHILOSOPHY, LANGUAGES, AND OTHER IMPORTANT DISCIPLINES. THROUGH ITS SUPPORT OF FELLOWSHIPS, SEMINARS, AND RESEARCH PROGRAMS, THE NEH PROMOTES GREATER PUBLIC UNDERSTANDING AND APPRECIATION OF OTHER PEOPLES AND CULTURES AND OF OUR OWN NATIONAL HERITAGE.

THE INSTITUTE OF MUSEUM SERVICES (IMS) OPERATES A UNIQUE GRANT PROGRAM WHICH PROVIDES MUCH-NEEDED GENERAL OPERATING SUPPORT FOR THE GREAT REPOSITORIES OF OUR CULTURAL AND SCIENTIFIC ARTIFACTS. LAST YEAR, 530 MUSEUMS THROUGHOUT THE NATION RECEIVED IMS AWARDS FOR MAINTENANCE, SECURITY, EDUCATION AND OUTREACH PROGRAMS; AREAS THAT ARE PERHAPS THE MOST DIFFICULT TO RAISE PRIVATE FUNDS FOR.

WHILE I BELIEVE THAT THE PRIVATE SECTOR SHOULD CONTINUE TO BE THE PRIMARY SOURCE OF SUPPORT AND ENCOURAGEMENT FOR THE ARTS AND HUMANITIES, THE FEDERAL GOVERNMENT HAS AN IMPORTANT ROLE TO PLAY IN THE CULTURAL DEVELOPMENT OF OUR NATION. FOR EXAMPLE, FEDERAL SUPPORT OFTEN PROVIDES PROGRAMS AND ACTIVITIES WITH THE PRESTIGE AND VISIBILITY THEY NEED IN ORDER TO ATTRACT NON-FEDERAL FUNDS. FEDERAL FUNDING THROUGH THE ENDOWMENTS SERVES AS "SEED" MONEY, WHICH ENCOURAGES PRIVATE, CORPORATE, AND FOUNDATION SUPPORT FOR MANY ARTS AND HUMANITIES ACTIVITIES. IN ADDITION, THE ORIGINAL ENABLING LEGISLATION FOR THE ENDOWMENTS REQUIRES THAT MOST GRANTS BE PROVIDED ON A ONE-TO-ONE OR THREE-TO-ONE MATCHING BASIS, A REQUIREMENT WHICH BY ITSELF HAS GENERATED IMPRESSIVE AMOUNTS OF NON-FEDERAL SUPPORT FOR CULTURAL ACTIVITIES.

FEDERAL INVOLVEMENT IN THE ARTS AND HUMANITIES ALSO ENSURES THAT PROGRAMS AND EVENTS ARE MADE ACCESSIBLE TO THOSE IN RURAL AND INNER-CITY COMMUNITIES, WHO HAVE TRADITIONALLY BEEN EXCLUDED FROM ACTIVE

PARTICIPATION. WITHOUT THE SUPPORT OF THE FEDERAL GOVERNMENT, THESE COMMUNITIES OFTEN LACK THE FINANCIAL RESOURCES NEEDED TO SPONSOR MANY CULTURAL ACTIVITIES. FEDERAL INVOLVEMENT IN THIS AREA HELPS TO ENSURE THAT ALL AMERICANS HAVE ACCESS TO THE CULTURAL ENRICHMENT WHICH SO MANY OF US TAKE FOR GRANTED.

IN KEEPING WITH THIS VIEW, I HAVE JOINED SENATORS STAFFORD, PELL, KENNEDY, QUAYLE, WEICKER, SIMON, WALLOP, AND MATSUNAGA IN COSPONSORING LEGISLATION (S. 1264) TO REAUTHORIZE THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES AND THE INSTITUTE OF MUSEUM SERVICES THROUGH FISCAL YEAR 1990. THIS IS A CONSENSUS PROPOSAL WHICH ILLUSTRATES THE STRONG BIPARTISAN SUPPORT WHICH THE ENDOWMENTS AND THE IMS CONTINUE TO ENJOY AMONG THE MEMBERS OF OUR SUBCOMMITTEE. I HOPE OUR WITNESSES WILL FEEL FREE TO COMMENT ON THIS LEGISLATION. I WOULD ALSO WELCOME THEIR REMARKS CONCERNING THE MERITS AND SHORTCOMINGS OF CURRENT NEA, NEH, AND IMS SERVICES. THEN, WITH THIS LEGISLATION AS A FOUNDATION, AND WITH THE BENEFIT OF THE EXPERT TESTIMONY PRESENTED AT THESE HEARINGS, I HOPE WE CAN MOVE FORWARD EXPEDITIOUSLY TO REAUTHORIZE THE NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES ACT OF 1965.

Senator STAFFORD. Thank you very much, Senator Dodd.
Senator Simon.

Senator SIMON. Thank you, Mr. Chairman. I am pleased to join this subcommittee and join in this effort, and I commend you as well as my colleagues, Senator Kennedy and Senator Dodd.

I think this is an extremely important area. Someday, if there is a civilization that survives to remember any of us at all, we are going to be remembered not for nuclear missiles or submarines or bombers or ribbons of concrete that we use to devastate the landscape, but we are going to be remembered for other things, for our works of art, for what we write, for the kinds of things that really tell what kind of a society we are.

I think the more we can encourage the arts, the richer we will be. I would like to relate one incident, Mr. Chairman, and Frank Hodsoll has heard me talk about this before. When I was in the Army, I was in a city in Germany of 40,000 population—the city of Colburg. They had a professional orchestra and a professional opera company.

They just assumed that a city of 40,000 would have a professional opera company and a professional orchestra. We just assume that a city of 40,000 does not have these things. We ought to be taking a look at the whole picture.

I note that opera great Rise Stevens is scheduled to be one of the witnesses. We do not even have a year-round opera company in the United States. There are so many areas where we are not doing what we ought to be doing and we are a poorer society, not a richer society, for these deficiencies.

I have a statement that I would like to enter in the record in addition to my spoken remarks.

[The prepared statement of Senator Simon follows:]

June 19, 1985

OPENING STATEMENT OF PAUL SIMON

Daniel Webster said "When tillage begins, other arts follow." In my state, the fine arts and the liberal arts quickly followed agricultural development, and Webster's words presaged one of the most vital cultural areas in the country. Cultural organizations and creative individuals are of clear benefit to the quality of life in Illinois, and to those who share our cultural activity through the world renowned Chicago Symphony, our opera companies, and innovative theater groups such as those performing at the Kennedy Center this week. Achievements in the liberal arts such as ancient language dictionary projects at the University of Chicago, strong humanities departments in our colleges and universities and exemplary programs in elementary and secondary schools, our superb museums, historical societies and state humanities council add to the unquantifiable well-being of Illinois citizens as well as a national constituency.

There have been varying estimates of what the arts mean in economic terms to a city or a state. At a minimum, estimates suggest that for every dollar invested in the arts, at least \$3 are returned to businesses geared to tourism, retail commerce and support services. There is a tax benefit from arts investment and related spending. Urban renewal is connected to a vital city arts community as the Chelsea neighborhood in New York shows, and as the new UDAG Chicago Theater Project will show. There is a social and personal benefit from the arts. There is a social and personal benefit from the humanities which help us learn and think, and show us the best of

human endeavors in our past and in the present. We cannot, as Jefferson reminds us, stay free if we are uneducated.

As guardians and interpreters, museums house our most precious legacies. We cannot afford to ignore what our heritage tells us about ourselves: our triumphs and successes as well as our failures.

Because of the learning, the understanding and the sense of place fostered through three small federal agencies over the last twenty years, access and excellence in the arts and humanities, as well as increased private contributions to support them have created a thriving cultural community in our nation. These agencies, the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services cost very little in the federal budget. They leverage private contributions well in excess of the federal commitment to cultural organizations so that the total investment in the arts and humanities has grown immensely in the twenty years of their existence.

This nation is among the smallest investors of any nation in our cultural organizations. Compare the \$1.33 per capita the United States spends on arts, humanities and museums with the \$70 per capita invested by Austria. Yet we have a vital and vibrant cultural life because of corporate and private commitments which are spurred by the Endowments and the Institute.

This subcommittee is reviewing reauthorization legislation for the Endowments and the Institute which will continue and modestly increase their programs through fiscal year 1990. I am pleased to be an original cosponsor of this reauthorization bill for agencies which have been successful in their short histories in fulfilling two simple mandates: fostering excellence and promoting public access. We are investing each of our \$1.35

very well when the result is increased private support for the arts and humanities, and when the result is theater and ballet brought to inner city schools and rural communities, and when the result is an academic program to expose young people to the classics, and when those attending a Rotary lunch can hear a speaker talk about the history of the Middle East, and when our young artists have the opportunity to write, to paint, to sculpt and to act. We are investing in the promise of creativity in the future, excellence in the present, and preservation of the best of our past.

Senator SIMON. I welcome the opportunity to join you and the other members of the subcommittee in pushing ahead in cultural programs.

Senator STAFFORD. Thank you very much, Senator Simon.

Now, we will get to the first witness. The Chair will remind my colleagues that we have a classified briefing on hostages in Beirut at 11 a.m., at which I hope we will learn more than we did from the newspapers, but we will wait and see. [Laughter.]

Senator SIMON. I would not want to bet on it.

Senator DODD. Hope springs eternal.

Senator STAFFORD. Yes, it does.

But we will have to conclude this part of the meeting by 11 a.m., and Mr. Hodsoll has kindly agreed to come back this afternoon for questions so that we can hear the members of the first panel before 11 a.m.

So, Frank, we are about to recognize you. The Chair would just suggest that if you could stand by during the first panel, if there were time for questions after they have concluded we could do it then. If not, we would ask you to come back this afternoon.

Having said, the Chair will reserve for other members of the committee the right to have their opening statements in the record following those that have been made.

With that, Mr. Hodsoll, we recognize you.

STATEMENT OF FRANK HODSOLL, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, WASHINGTON, DC, ACCOMPANIED BY JEFFREY MANDELL, GENERAL COUNSEL; HUGH SOUTHERN, DEPUTY CHAIRMAN FOR PROGRAMS; AND ANTHONY TURNEY, DEPUTY FOR PUBLIC PARTNERSHIP

Mr. HODSOLL. Thank you very much, Mr. Chairman, Senators Kennedy, Dodd, and Simon. It is a great pleasure to be before this committee. This committee has been a great friend of the arts and of the Arts Endowment and the Humanities Endowment and the Institute for Museum Services. Therefore, it is a particular pleasure to appear before you on behalf of our reauthorization.

I might also say that it is a privilege to be testifying at the same time as Rise Stevens and F. Murray Abraham, who are two of our finest artists.

The Endowment this year is in its 20th anniversary year. We were founded in 1965, as the committee well knows, and I thought that I might just summarize some of the progress that has been made.

I might say, Mr. Chairman, that I have a prepared statement that I would like to submit for the record.

Senator STAFFORD. Without objection, we will place it in the record as if read.

Mr. HODSOLL. Thank you very much.

There has been a great deal of progress in the arts over the last 20 years. In 1965, there were only 58 orchestras in the land; today, there are 192 eligible for Endowment support. Similarly, in opera companies, there were 27 in 1965, 102 today; in theaters, 22 in 1965, 389 today; in dance companies, 37 in 1965, today 213.

There were in 1965 virtually no media arts centers for independent media artists or artists spaces as alternatives to museums or commercial galleries. Today, there are 100 such media arts centers around the country and over 200 artists spaces all over the country.

Audiences have also increased dramatically for the nonprofit arts. In 1982, 39 percent of adult Americans participated in these art forms at least once during that year. That is 64 million Americans, and when one adds television and radio and recordings, that number increases dramatically.

Similarly, support for the arts has increased dramatically. Private support, as this committee knows, is the basic support for the arts in this country. This is recognized in the Endowment's legislation, which is before this committee today. That support was on the order of \$250 million in 1965; in 1984, that number is \$4.6 billion.

And I might note that we are very encouraged that private support has been increasing in real terms since 1981. There has been a 50-percent increase in private support for the arts since 1981. In fact, one can track increases in support for the arts in the private sector with rates of inflation; that is, when inflation is down and the economy is doing well, private support for the arts goes up.

In terms of our partners in the public sector, State arts agencies across the country, there were only 19 when the Endowment was founded. Today, there are State arts agencies in all 50 States and the 6 special jurisdictions, including the District of Columbia.

The State arts agencies' combined appropriations in 1965 were \$2.6 million. Today, that number is \$164 million. Similarly, local arts agencies are all over the country today. They have aggregate appropriations on the order of \$300 million.

Now, coming to our own agency, the National Endowment for the Arts, our budget in 1965 was a little over \$2 million and this year we are at the \$163 million level. I think that we can be proud of what we have accomplished—and by “we” I mean the artists and arts institutions of this country—for the arts in this country.

American art and artists are respected worldwide; our institutions are respected worldwide. Our artists are sought after in countries all over the globe, and we can be very proud, I think, in this country of their many accomplishments.

I think we can also be proud of our enabling legislation which was drafted with leadership from Senator Pell, in particular, of this committee. I might also note Senator Javits and Congressman Reid and then Congressman Harrison Williams on the House side who, in 1965, had the vision to propose and to draft and to get through the legislation under which we currently operate.

I think it is a tribute to those drafters that our legislation has proceeded with only minor amendments over the last 20 years. It has served us very well. It is general legislation, providing for flexibility and oversight, and it provides, most importantly, for support of the arts in this country.

The thrust of our reauthorization proposal—that is, the administration's reauthorization proposal—is for 5 years of reauthorization, with only minor amendments. Senate bill 1264, which was introduced by Senator Quayle on his behalf and on behalf of Senators Stafford, Pell, Kennedy, Weicker, Simon, Wallop, Matsunaga, and

Dodd does this in large part. But speaking just for the Arts Endowment at this point, I would like to comment on certain provisions in that bill.

First, the authorization levels. While I think that the bill—that is, Senate 1264—does show restraint in terms of our authorization budget by starting with the current year budget and increasing that at 4 percent per year for the next 2 years after this year, and then such sums beyond that, I think that in light of the Federal budget deficit, now \$200 billion plus, that that restraint is not sufficient.

The Federal budget deficit threatens the entire economy, and as I pointed out earlier in my testimony, the health of the economy—growth, low rates of inflation—is intrinsic to that private support of the arts which represents the principal arts support in this country. That is where the billions are, as opposed to the millions that are part of our legislation.

I think that every agency of Government has to contribute to reducing that budget deficit because otherwise we not only jeopardize the economy as a whole in a macro sense, but we also jeopardize the micro area of the arts economy as well.

My other comments on Senate 1264 are of perhaps a lesser nature. I would note that in the administration's proposal, within the overall authorization limits that we propose, we suggest flexibility among our accounts—that is, program, treasury, challenge and administration—so that one would have an overall ceiling and then such sums for the particular accounts. This would give us flexibility over the next 5 years to have such sums as we needed in each of the accounts.

Second, I would note that we had also proposed a deletion of construction authority for the program area, maintaining it only in the Challenge Program account. In fact, we have only assisted the funding of construction in the challenge account and we do not believe that particular provision is necessary.

On the other hand, we are delighted that the Senate chose to include increases of the authorization for the Arts and Artifacts Indemnity Act, which has done such a lot of good for museums across this country and for audiences in this country in terms of bringing in great art from abroad and bringing it to the American people. The increase from \$400 million to \$650 million there coincides with what the administration has proposed and we are very pleased about that.

We are also pleased by the inclusion of a special provision for small claims to avoid the rather lengthy process that we experienced a year or two ago in that respect. We are, in addition, delighted with the increase in authority for chairman's grants, which brings us into line with the Humanities Endowment.

I would like now, if I may, Mr. Chairman, to go back to the report of this committee in 1980 and some of the principal points that this committee made, and tell you what progress I think we have made in that respect.

First, this committee in 1980, which was the last year of our reauthorization, emphasized the Challenge Program, particularly with respect to its increasing private funds through the three-to-one match.

We have increased emphasis in recent years on the Challenge Program. We have also targeted permanent changes in arts institutions of established excellence, both large and small, as the goal for that program. We have targeted endowments and cash reserves—things that will make a difference on a permanent basis and help the best of our institutions to continue and to have a cushion on the basis of which they can take risks.

As we proceed into the next 5 years, Mr. Chairman, I think we need to look at the Challenge Program to see how it can help with what I will call the long-term enhancement of the arts in this country—those things that go beyond the base programs of the Endowment which help institutions and artists on an annual basis—those things that will make a change in the future.

I ask the question: What are the dance touring programs, which this Endowment started in the 1960's and which had really an extraordinary effect on moving dance out of New York City and across the country—what are the dance touring programs of the 1990's and the next century? Where can we make a difference today in that respect?

That, I think, is a part of the essence of the Challenge Program, and I think that essence will have various dimensions. It will have a national dimension, but I think it will also have regional, State and local dimensions.

The second item emphasized by this committee in 1980 was the need to establish relationships with and to assist local arts agencies across the country. I have stated previously before this committee and in other fora that the nonprofit arts in this country—when you take away, if you will, the movies and television and the record industry and commercial publishing, and so on—the nonprofit arts in this country are locally derived.

They are the product of cities and towns across the country. They have the diversity of those cities and towns, and, therefore, the local connection is very important. That is where the money is raised, that is where the artists live; and, most importantly, that is where the audiences are.

In that respect, we took very much into account the 1980 amendments to our legislation and established in the last few years a Locals Test Program in which we are trying to increase the public appropriations for the arts at the local level and engage the political process at the local level on behalf of the arts, much as the private citizens in ancient Athens engaged their local political process to create the great drama and the fine buildings and architecture and sculpture of that period.

The Locals Program has been enormously successful. In 2 years, \$4 million in Federal grants have generated nearly \$16 million in new public appropriations at the State and local level, and we have reached communities all across the land. We have great confidence that the Locals Program will proceed in good fashion.

I would also like to comment, third and finally, on the 1980 Senate emphasis on the National Council and panels. The interesting thing about this Arts Endowment and its sister agency, the Humanities Endowment, and the Institute for Museum Services, is that we do not make our decisions because Frank Hodsoll thinks

that this institution ought to get a grant or he likes this particular kind of theater, or one of my staff members feels that way.

We do it on the basis of recommendations of people from the field. In fact, if I were to talk in institutional terms, one of the most important things that has come about as a result of the establishment of the Arts Endowment in 1965 is the establishment of panels representing the disciplines and other aspects of the arts across the country.

For the first time in this country people from orchestras, from music, from theater, from dance, from museums, and so on, have been able to get together to discuss the real needs and opportunities in their fields. That is really what our panel process does and it is the strength of the Endowment.

I would also like to comment on the legislation that you, Mr. Chairman, and Senator Simon, when he was over on the House side a year or so ago, helped us to obtain, providing authorization for the new National Medal of Arts, which in a way might well have grown out of Senator Pell's own concern and proposals over the years to provide some kind of certificate for recognition of people who get fellowships from the Endowment. And we are, as Senator Pell knows, proceeding in that respect.

But I think a National Medal of Arts was long overdue. As you know, the President gave out those medals for the first time a month or so ago. I think it was the beginning of a good, new tradition in this country to recognize the arts.

Before concluding, I would like now very briefly to turn to a subject which I think is of the highest importance for the arts in general and for the Arts Endowment in particular. That subject concerns arts education, which is, of course, a part of the title of this committee.

The fact that I mentioned, that 39 percent of adult Americans attended the nonprofit arts in the year 1982, shows is the positive side. The negative side is that 61 percent of adult Americans did not attend any of these events at all in that year.

If the arts are to become an intrinsic part of our society, as indeed they should be, it seems to me that it is necessary to encourage a degree of literacy and a comfort level in the arts all across the country.

I might note in this respect that it is particularly gratifying that F. Murray Abraham is here today. He played in the movie "Amadeus." I think it may be interesting to note for this committee's record that, following the release of "Amadeus," record sales, disc sales, and so on, of Mozart records, over and above the soundtrack of that film, have increased dramatically. I think that is important.

I might also note that I am told that there has been some increase, also, in the records of Mr. Salieri's music as well as Mr. Mozart's. And as the Emperor of Austria would say, there you have it.

[Laughter.]

Mr. HODSOLL. On the other hand, there is a great deal more to be done on arts education. There is a woeful inadequacy of arts education across this country. There are many good programs; there are many courses; there are many symphonies and museums which help the schools to have a bit of arts education. But it is very rare

indeed that under the term "arts education" we talk about sequential learning of the arts—about the arts and elementary skills in the arts—so that by the time the average student graduates from high school, he has a degree of artistic literacy involving that enormous diversity that goes beyond the "Top 20" of the moment, beyond the most popular films of the moment, beyond prime time television—so that he or she may understand the tremendous diversity of artistic expression that exists.

That is something at the Endowment that we are spending a great deal of time on. We are trying to start a television program on the arts for young people, like "3-2-1 Contact" in science. We have undertaken a project or two with the Council of Chief State School Officers, trying to engage the education community to take this seriously.

I think there are grounds for optimism out there. I think in many States, although not in all States, and in many school districts, although not all, there is the opportunity for progress in actual schools with actual students.

I think that, in sum and in conclusion, Mr. Chairman, I would say that over the last 20 years, the National Endowment for the Arts has helped the artistic environment, and that is indeed what its legislation said we were set up for.

As I said, when the American Academy of Motion Picture Arts and Sciences was good enough to recognize the Arts Endowment through the conferral this year of an Oscar, the Endowment is really a tribute to 10 Congresses, 5 administrations, and generations of panels and council members. That is where the real action is, and it is nonpartisan. The Endowment has had support, really, from almost everyone.

I have been proud to serve over the last several years as the Chairman. I am a part of the passing scene, but I think the importance is that 20 years ago this Congress created an institution that has done an awful lot of good out across the country.

In conclusion, I would hope that the committee would reauthorize our agency for 5 years, but with the restraint suggested by our administration.

Thank you, Mr. Chairman.

[The prepared statement of Mr. Hodsoll follows:]

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506

A Federal agency advised by the
National Council on the Arts



Statement of
Frank Hodsoll
Chairman, National Endowment for the Arts
Chairman, National Council on the Arts
Hearings
before the
Subcommittee on Education, Arts and Humanities
of the
Committee on Labor and Human Resources
United States Senate
on a bill to
reauthorize the
National Endowment for the Arts

June 19, 1985

Mr. Chairman, Members of the Committee:

It is a great pleasure for me to appear before this Subcommittee today to discuss the reauthorization of the National Endowment for the Arts. We are grateful for the interest and support this subcommittee has given the Endowment throughout its history.

Mr. Chairman, as you know, this is a very special time for us at the Endowment as we prepare to celebrate the agency's 20th Anniversary. I would like to take this opportunity to reflect on some of the changes that have occurred in the arts in the last two decades. During the Endowment's initial year, there were 58 symphony orchestras, 27 opera companies, 22 theaters, and 37 dance companies eligible for Endowment support. The regional theater movement was in its infancy. There were no media arts centers, and no "artists spaces" as alternatives to museums and galleries for visual artists. Audiences for nonprofit, professional arts institutions were largely clustered in a very small number of major metropolitan centers, and New York City dominated the national arts community. In 1965, there were an estimated one million attendees at nonprofit professional theater productions, and an equal number of attendees at dance performances (with about 80 percent of the latter in New York City).

There were also some 19 state arts agencies, but only a handful enjoyed direct appropriations of state funds. A number of cities had local arts agencies, but relatively few of them carried on regular programs of support and services. Private support, which has always been and continues to be the foundation for the arts in America, was still limited in scale. In 1967 -- the first year that figures were calculated -- corporations only provided an estimated \$22 million in arts subsidies.

Consider the contrast with where we are today. Last year, 192 orchestras, 102 opera companies, 389 theaters, and 213 dance companies applied for Endowment support -- a cumulative increase of 622 percent over the figures cited for 1965 -- and there are many more in each discipline which did not apply. The American Film Institute was founded in 1967 with Endowment and private sector assistance; and since then we have seen the development of about 100 media arts centers around the country. Artists spaces now comprise an important outlet for the work of visual artists, and accounted for 213 applications for Endowment support in 1984. Hundreds of community-based minority and ethnic arts organizations have sprung up, adding rich diversity to the sparkling kaleidoscope of American arts, and many of them have become major forces on the cultural scene.

Audiences for the arts in America have grown apace, and continue to grow. The Endowment's Survey on Public Participation in the Arts -- conducted for us by the Bureau of the Census -- reveals that during 1982, approximately 39 percent of all American

adults (or 64 million people) attended at least one live performance in the major performing arts disciplines, or made at least one visit to an art museum or gallery. This figure does not include children and youth, or those who attended performances of art forms not covered by the Survey -- such as modern dance, folk arts, and minority and ethnic arts events, nor those who read fiction or poetry, nor the limitless audience for design. Nor does it include the vast numbers who watched arts programming on television or listened to such programs on the radio. Our Survey indicates that media audiences in the major disciplines range from about 12 percent of the adult population in the case of opera to about 26 percent in the case of non-musical stage plays.

Recent data indicate that during 1984, the private sector -- individuals, corporations, and foundations -- contributed \$4.64 billion in support for cultural activities (excluding education), an increase of about \$1.6 billion over 1981. It is estimated that on the order of 85 percent of this support comes from individuals, about 10 percent from corporations, and about five percent from foundations. Corporate support, in particular, has grown markedly, but is extremely difficult to measure with precision. Estimates of corporate support range from \$145 million to over \$600 million. The latter figure, which seems to us more likely to be approximately accurate, would represent an increase of 27 times over the level estimated for 1967.

At the same time, public sector support at state and local levels has also grown exponentially. In the current fiscal year, state arts agencies (in all 50 states, the District of Columbia, and five territories) are receiving a total of \$164 million in state appropriations, compared with \$2.6 million in 1966, and some 1500 local arts agencies receive local appropriations estimated at over \$300 million. This panoply of private and public funding sources -- including our own Federal contribution of less than five percent -- supplements the earned income of non profit arts institutions, and supports a universe estimated at 20,000 nonprofit arts organizations from coast to coast, and thousands of gifted artists.

The arts in our country are a great source of pride, and in communities of all types and sizes the arts have become a vital and widely shared aspect of American life. Our writers are read, our films seen, our music heard, all over the world. Our painters, sculptors, choreographers, playwrights, and composers are often international trendsetters in their disciplines and in interdisciplinary work. Our foremost symphony orchestras, theater groups, dance companies and opera companies receive critical acclaim both here and abroad.

The Endowment's role, although secondary to that of the private sector, has been important in catalyzing support for the arts during the last twenty years. And, as the tremendous growth in the arts evolved, the range of the Endowment's activities were

broadened to respond to the changes in the fields. Program Guidelines were continually reviewed and if necessary revised, new categories of funding developed, and special projects initiated to meet specific needs of the Nation's arts community. The Endowment's ability to identify and respond to the changing needs of artists and arts organizations has been largely due to our panel review system, which has provided indispensable channels of communication with the field we serve.

Mr. Chairman, during this period of unprecedented change and growth in the American arts community, our enabling legislation has served us well without extensive revision. The Congress with wisdom and foresight, provided us with a statute twenty years ago that has allowed the agency the necessary flexibility to meet the needs of a constantly changing arts community. Most of the amendments added in previous reauthorizations have been relatively minor and of a technical nature.

A few amendments have been of substantial importance, generally through broadening the scope of our programs. For example in 1968, the Chairman was authorized personally to approve or disapprove applications seeking \$10,000 or less, following delegation of authority from the National Council on the Arts. The small number of grants made this way, which have come to be known as Chairman's Actions, have enabled the Endowment to respond quickly with small grants in emergency situations by making funds available almost immediately, without the necessity of waiting for the regular cycle of panel and Council review. As stipulated in the law, grants were, and are, subsequently reviewed by the Council.

The National Foundation on the Arts and Humanities Amendments of 1970 incorporated the substantive provisions of the National Arts and Cultural Development Act of 1964 into section 6 of the NFAH Act, consolidating language relating to the National Council on the Arts.

The NFAH Amendments of 1973 raised the limit on Chairman's Actions from \$10,000 to \$17,500, and limited the amount of funding which could be granted in this fashion in any fiscal year. The 1973 amendments also provided that not less than 20 percent of the funds appropriated for programming would be used for basic operating grants to the state arts agencies. Prior to this time, the Congress had authorized and appropriated specific funds for the use of official state arts agencies.

Title III of the Arts, Humanities and Cultural Affairs Act of 1976 established the Challenge Grant Program and incorporated it into the Endowment's enabling legislation. This program is an important complement to our regular programs as it enhances the long-range financial stability of arts institutions by means of grants requiring a minimum three-to-one match in new or increased funds. The grantee is provided a three-to-four year period to raise the required match. Since the first Challenge Grants were awarded in 1977, 494 grants have been awarded in 49

states and territories. The total Federal investment to date has been \$150,337,200. This investment has been matched by more than \$965 million in new or increased matching funds from non-Federal sources -- well over double the required cumulative match. This total will rise as the matching programs of the most recent grants are completed.

The Advancement Program, an outgrowth of the Challenge Program, expanded the Challenge concept in the early 1980's to less established organizations of high artistic quality which do not have the financial and management capabilities of their more established counterparts. The Advancement Program combines the leveraging effects of matching grants with an initial preparatory phase providing technical assistance.

In its reauthorization of 1980, the Endowment was encouraged to assist arts activities at the local level. The first grants in the Test Program of Support for Local Arts Agencies, a trial effort to promote increased and sustained public funding for the arts at the local level, were awarded in Fiscal Year 1984. To date, we have awarded nineteen grants in seventeen states for a total of \$4 million. These grants have had a dramatic, galvanizing effect -- benefitting, in all, 131 local arts agencies that serve 1,484 communities and provide assistance and services to 5,406 local arts organizations. The projected match, when these nineteen grants come to the end of their matching periods, is roughly \$15.6 million.

The National Foundation on the Arts and the Humanities Act Amendments of 1983 provide for the continuity of membership on the National Council on the Arts by enabling members to serve beyond the expiration of their terms until their successors take office.

Mr. Chairman, I think it might be useful at this point for me to highlight for the Committee those provisions of the draft reauthorization legislation we recently submitted to Congress which directly affect the National Endowment for the Arts. As you know, the draft bill tracks the National Foundation on the Arts and Humanities Act, as amended, and therefore includes provisions relevant to each of the agencies authorized under the Act -- the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services. While we support those provisions pertaining to our sister agencies, I will confine my remarks today to those sections dealing directly with the Arts Endowment.

By way of overview, let me state that it is our view that our enabling legislation, in its present form, works well and is in no need of substantive revision. Though we have, in the past year, engaged in rigorous scrutiny and consultation concerning our legislation, there is, I believe, a general consensus in the arts community that after twenty years of evolution this legislation provides the Agency with ample authority to conduct its business.

Thus, we are here today to urge the Committee to act favorably on the single most important provision affecting the Endowment -- a five-year extension of our authorization. In addition, there are several technical amendments which we are proposing which would contribute towards a "fine tuning" of this authorizing legislation.

At this point, I will outline those provisions relevant to the Endowment in the sequence in which they appear in our draft bill:

(a) Section 3 of the draft bill provides for a redefinition of "projects" which may be funded by the Endowment, to limit use for construction of new facilities to the Endowment's Challenge program. We believe it inappropriate for the Federal government to fund the construction of new facilities for the arts except in unique circumstances involving the long-term financial enhancement of an arts institution. This is the purpose of the Challenge program and we are proposing to maintain authority to use funds for construction in that program. We would note for the Committee's information that within the recent past, the Agency has used this construction authority only in conjunction with the Challenge grant program; collection maintenance in our Museum Program is not considered construction for this purpose.

(b) Section 5 of the draft bill would increase the Chairman's authority to approve grant actions in advance of receiving advice from the National Council on the Arts from its present limit of \$17,500 per occurrence to a new limit of \$30,000 per occurrence. This authority is used sparingly in instances in which time pressures or other emergencies make it impractical to consult the Council in advance. In accordance with the statute, the Council is advised of any such action. This authority is critical in dealing with a variety of funding emergencies. Nevertheless, this authority has been limited to its present level since 1973; this has not kept pace with inflation and other rising costs within the arts community. In order to be able to deal effectively with emergencies as they arise, we request that the Chairman's authority be increased to \$30,000. This \$30,000 amount is the authority presently available to the Chairman of the National Endowment for the Humanities in similar situations.

(c) Section 7(d) of the draft bill deletes the requirement in Section 9(d) of the NFAH Act that the Endowment undertake a study of employment opportunities for artists. This study, which has been delayed, should be completed by June 1985, prior to the expiration of our present authorization. Section 7 also deletes the requirement in Section 9(e) of the NFAH Act that the Endowment conduct a study on the Arts and Artifacts Indemnity (AAI) Act. This study was presented to the President and the Congress in July 1983.

(d) Section 8 of the draft bill deletes language directing both the Arts and Humanities Endowments to conduct studies on the use of donations and the leveraging of private funds. These studies have been completed and submitted to the Congress.

(e) Section 9 of the draft bill reauthorizes the Arts Endowment for five years and establishes ceilings on appropriations for all Program, Treasury and Challenge funds for the years 1986 through 1990. We have proposed an overall ceiling for these appropriations of \$130,150,000, the amount of the President's fiscal year 1986 budget request.

We believe a five-year reauthorization is highly important for successful long range planning. Our last reauthorization was also for a period of five years.

(f) Section 10 of the draft bill authorizes the appropriation of Arts Endowment program funds. The authorization requested for fiscal year 1986 is \$102,650,000. The draft bill further provides for appropriations of "such sums as may be necessary" for each fiscal year 1987 through 1990, subject to the overall limitation described in Section 9 of the draft bill.

(g) Section 12 of the draft bill authorizes the Arts Endowment's Treasury fund account at \$9,000,000 for fiscal year 1986 and at "such sums as may be necessary" for the out years until 1990.

(h) Section 14 of the draft bill authorizes the Arts Endowment's Challenge account at \$18,500,000 for fiscal year 1986 and at "such sums as may be necessary" for the out years until 1990.

(i) Section 16 of the draft bill authorizes appropriations of "such sums as may be necessary" for the Endowment's Administrative account for each of the five years of the proposed reauthorization. Moreover, this Section deletes the Agency's present authority to utilize up to \$35,000 per year of appropriated funds for representation purposes. This authority is not being used and is not essential to the operation of the agency.

(j) Section 18 of the draft bill proposes several amendments to the Arts and Artifacts Indemnity Act, which is administered by the National Endowment for the Arts:

Section 18(a) restricts composition of the Arts and Artifacts Indemnity Act decision making panel to officials of the executive branch of the United States Government. In 1975, on signing the Arts and Artifacts Indemnity Act, President Ford noted the Constitutional problem created under the legislation by entrusting administration of the program to a "mixed" (executive branch and non-executive branch members) body. At that time, he ordered an administrative solution to the problem. This amendment provides a legislative remedy to that problem.

Section 18(b) increases the authority for the aggregate level of outstanding insuredness under the Act from its present level of \$400,000,000 to a new level of \$650,000,000. This increase is necessary to account for the effects of both ordinary inflation and higher than ordinary "artistic value inflation" caused by a variety of factors. Moreover, this increase will allow the program to meet the increased demand for its availability and has the benefit of having no anticipated impact on the Federal budget since claims under the Act are extraordinarily rare.

Section 18(c) of the Act would establish a permanent indefinite appropriation to enable the prompt payment of claims under the Act of \$100,000 or less, with an aggregate limit of \$1 million in any one fiscal year. This mechanism for paying claims under the AAI Act will improve the efficiency of the program while maintaining an appropriate level of Congressional oversight. Without this provision, any payment of a claim (no matter how small) requires an additional act of Congress. Under the present payment process, the only claim which has been certified to Congress (in the amount of \$100,000) waited 17 months from the date of certification for payment. This period was in addition to a 9-month investigation of the claim, prior to its certification.

Section 18 (c) also continues the authorization of appropriations to the Federal Council on the Arts and the Humanities for administrative funds for the AAI Act. It also authorizes the appropriation of sums necessary to cover certified claims which are in amounts in excess of those payable from the permanent indefinite appropriation.

Mr. Chairman, these are the only changes we are proposing to our legislation and we would, of course, be pleased to respond to any inquiries you may have with regard to them.

In the future the Endowment will need to continue to respond to a wide variety of needs and opportunities emerging from and identified by both the various artistic fields and different parts of the country. For instance, as the traditional boundaries distinguishing the disciplines of music, theater, dance, opera-musical theater, media and visual arts are constantly redefined, and as experimental explorations in interdisciplinary art proliferate, we will need to shape and adapt Endowment activities accordingly. Further, there are great artistic and audience differences among the states and regions of our country, and the Endowment must be prepared to respond to needs and opportunities in different areas in different ways.

We will continue to explore special initiatives designed to strengthen the capacity of arts institutions to meet new challenges -- such as the Theater Program's important new category for Ongoing Ensembles, or the Dance Program's National Choreography Project, or the Visual Arts Program's support for regional fellowships. We were pleased also to have helped initiate the National Center for Film and Video Preservation, in collaboration with the American Film Institute -- the Center serves the tremendously important purpose of helping to preserve for future generations the corpus of a distinctive American art form, which otherwise would be subject to decay.

Our existing legislation will serve admirably as we seek to take advantage of new avenues for both public and private partnership ventures -- as state, regional and local arts agencies acquire greater capacities for meeting the needs of artists, arts organizations, and highly diverse audiences, and as innovative techniques emerge for linking private sector funding sources with current needs in the artistic fields -- the Expansion Arts Program's Community Foundation Initiative and the Inter-Arts Program's Touring and Commissioning Initiative (for major experimental, interdisciplinary works) are good examples.

A major thrust of the Endowment's future activity will be to encourage new approaches to reaching broader audiences, in communities of all types and sizes across America. We will make every effort to help raise well above 39 percent the portion of adult Americans attending live performances in the major disciplines. In this regard, we will need to continue to strengthen our partnerships with state and local arts agencies to build up local arts institutions; strengthen networks for touring and presenting, and generally expand the arts presence in smaller towns. Our Programming in the Arts on public television, the Locals Test Program, the Community Foundation Initiative, and the Dance/Inter-Arts/State Touring Initiative are proving to be promising approaches in this area. Other initiatives include our exploration of ways to encourage state challenge programs to stimulate long term change at the state, regional and local levels.

Arts education provides us with a special challenge, since the students of today are the audiences -- as well as the artists -- of tomorrow. It is my hope that the Endowment can work cooperatively with state arts agencies to build upon our experience with the Artists in Education Program so as to encourage state and local educational authorities to seek comprehensive and sequential arts education as a basic element of the curriculum, from kindergarten through the twelfth grade. Probably nothing that the Endowment could do, within the context of our modest budget, would be of greater and more far-reaching importance for American audiences than to help effect a general increase in artistic literacy and appreciation.

The one thing that can be predicted with certainty about the future of the arts in America is that change will remain

constant -- just as change in American society as a whole continues apace. In the years ahead, fundamental demographic changes will affect the arts in important ways. Audiences in general will be better educated, older, and differently concentrated geographically. They will contain greater numbers of Hispanic, Black, and Asian Americans. Future audiences will be even more influenced by the astounding technological advances which characterize our age, and both opportunities and challenges for artistic expression will be offered by the proliferation of VCR's, cable television, personal computers, and satellite transmission.

And yet, in one crucial respect the situation will not change -- the arts in America will continue to be, as they have always been, essentially local, rooted in a wide diversity of communities and primarily dependent upon private and local support for their sustenance. As in years past, the Endowment will continue modestly to supplement the fundamentally private and local non-profit arts economy, responding as best we are able to myriad needs and opportunities originating in countless American communities and artistic settings. In this connection, Mr. Chairman, I think it's significant that a study recently conducted for the Endowment, comparing arts support in the United States, Canada, and six European countries, shows that direct public support for the arts tends to be highest in those countries where local support is most substantial.

As the Endowment approaches its 20th anniversary, we reflect with pride on the contributions we have made with the continued guidance and support of the Congress and with the continued help of our private and public sector partners. The basic system contained in our enabling legislation is, we believe, sound. The few minor changes we have proposed will, we feel, help us to be even more creative and responsive in our encouragement of the arts in our nation.

I am pleased and proud to represent the Arts Endowment before you today as we discuss legislation to extend for five years the National Foundation on the Arts and the Humanities Act of 1965. I very much look forward to working with the Committee as we pursue our common goal of support and furtherance of the arts.

Senator STAFFORD. Thank you very much, Mr. Hodson, for an excellent statement. I think it is very appropriate that one of the visionaries on the Senate side of the Capitol who had so much to do with this whole program, Senator Pell, is here now from the Committee on Foreign Relations.

Senator, we would be very happy to recognize you for a brief statement.

Senator PELL. Thank you very much indeed, Mr. Chairman, and I am so glad we are having these 2 days of hearings on the future of the Endowments of the Arts and Humanities and the Institute of Museum Services.

Carrying on the thought of Chairman Hodson, I think the real contribution of the Endowment of the Arts over these 20 years has been to make the arts truly respectable. Twenty years ago, people across the country were not enthusiastic if their child was a ballet dancer or an artist or a painter. Now, I think most parents across America would be overjoyed if one of their children went into the arts.

I think this is one of the real developments for the good that has occurred in these two decades.

I join in welcoming Frank Hodson here. I think he is doing a fine job, and I am eager to hear his answers to some of our questions. He already knows what some of them will be, such as the ratio of representational art to abstract, or whether we ought to have an art bank—questions of that sort.

We will discuss the administration's proposals, too, which for the most part have been incorporated into our bill. These changes are noncontroversial, reasonable and timely. As you mentioned, raising the aggregate amount of insurance available under the Arts and Artifacts Indemnity Act is an appropriate response to the immense rise in value of works of art that are insured under this program.

This act has made it possible for the American museum-going public to view an impressive variety of exhibitions of art and artifacts, while at the same time saving museums over \$11 million in insurance premiums.

My own view is that the Arts Endowment, celebrating its 20th anniversary, as our chairman has said, is now operating very much as Senator Javits and I had envisaged when we sponsored its establishment—well, we sponsored it earlier, but when the establishment was enacted into law in 1965.

In fact, the leveraging force of Endowment grants in the cultural life of the United States has far exceeded my expectations. Though funding is a bit constrained now owing to the large Federal deficit, the Endowment's unique matching grant programs are continuing to engender impressive amounts of private support for the arts.

This is very much in line with our fundamental concept of the original enabling legislation that private initiative should always be the principal and the primary source for the support of the arts in this country and that the taxpayers' money acts as an agent in bringing the private funds.

The Federal role is critical, though, in doing this and it is this role we are here to discuss today, and I am looking forward so much to hearing answers to these questions, and also from the var-

ious witnesses. I particularly thank Rise Stevens and F. Murray Abraham for being here.

I apologize for not being here as much as I would like because we are being briefed and have authorizing legislation pending in connection with the Jordan aid package, and also in connection with the hijacking.

Senator STAFFORD. Thank you very much, Senator Pell.

Now, as we said earlier, Mr. Hodsoll, if you and your associates could plan to come back at 1:45, we would appreciate it, so that we can accommodate Ms. Stevens and Mr. Abraham.

So the Chair would ask that Ms. Stevens and Mr. Abraham come forward to the witness table. The Chair has learned over the years to tell leading governmental witnesses and leading representatives of large corporations that their time to speak is limited, but the Chair is not accustomed to telling stars of the entertainment world, opera and movies, that their time is limited, and I find this the first time I have had to do that.

As I said earlier, we do have a briefing on the status of our hostages in Beirut at 11 and we feel we must be there for that. So we have 20 minutes available, I would say to you both, and you may divide that in whatever way your personal protocol suggests.

STATEMENT OF RISE STEVENS, EXECUTIVE DIRECTOR, NATIONAL COUNCIL AUDITIONS, AND ADVISOR ON YOUNG ARTIST DEVELOPMENT, METROPOLITAN OPERA, NEW YORK, NY; AND F. MURRAY ABRAHAM, ACTOR, BROOKLYN, NY

Ms. STEVENS. Since I am the woman, I think I am going to start.

Senator STAFFORD. All right. I anticipated that would happen, Ms. Stevens. [Laughter.]

Ms. STEVENS. Senator Stafford, Senator Pell, Senator Simon, I am delighted to be here. I do have a long report, but I promise you it will not be this long. I am here to speak on behalf of the reauthorization of the National Endowment for the Arts, and this is a particularly significant time to discuss the Endowment which, as you know, is celebrating its 20th anniversary this year, and is very close to my heart.

Before it came into existence, along with Senator Pell, I participated in hearings before the House and the Senate in favor of the creation of the Arts Endowment. Subsequently, I was asked to join the music panel, where I served for 3 years under the chairmanship of Nancy Hanks.

I can tell you that I have seen an incredible growth in the arts in America during these past 20 years, much of it as a direct result of the Endowment's encouragement and support. American artists have emerged as an important force in today's cultural scene and now have a strong identity all over the world that must be sustained and nurtured.

In my position as the executive director of the National Council Auditions of the Metropolitan Opera and advisor to the Young Artists Development Program, I note with great joy the enormous talents coming to the fore. I have no doubt that the National Endowment for the Arts has had a great deal to do with both the quality and the quantity of these musical talents that we are seeing.

Many of the new, thriving opera companies, symphony orchestras, dance and theater companies owe their existence and survival to the Endowment.

Years ago, it was expected that a singer or any other musicians had to travel to Europe to establish a career. Although some still choose to go to Europe, they no longer have to, thanks in large part to the Endowment. Because of so many more opportunities here in America, American singers now have a choice as to where they want to make a career.

I won't elaborate on the number of new opera companies and orchestras that have become highly successful in the past 20 years, but you have the statistics and it is not necessary for me to do so.

But it is important for me to mention that the National Endowment for the Arts supports all these organizations to the fullest extent possible, and it must be able to continue to do so.

I am aware that funding for the arts is a small part of the whole picture, but it is extraordinarily vital to these performing companies. Apprentice programs for young artists have developed as part of major American opera companies such as the Chicago Lyric, Santa Fe, Houston Grand Opera, and the San Francisco Opera.

The Metropolitan Opera's Young Artist Development Program is similar to these other programs and it gives some of our most talented singers a chance to sing in Metropolitan Opera productions and be trained in the opera house to polish their craft.

I will not go into this because it is a tremendous thing that I wanted to talk about, but we have a time problem.

Senator STAFFORD. Ms. Stevens, we will place your entire remarks in the record as if read.

Ms. STEVENS. All right, fine.

The National Council Auditions of the Metropolitan Opera have even broader scope. Through the network of 67 districts and 17 regions in all of the United States, Canada, Puerto Rico and Australia, young singers have the opportunity to be heard by many of the most influential people in the opera today—over 2,000 talents who might otherwise never come to our attention.

The majority go on to important careers. This past season, 69 singers on the Metropolitan Opera roster had participated in the National Council Auditions, and many are singing in other major American opera companies as well as in most of the important European opera houses throughout the world as well.

In the days before the National Endowment for the Arts was formed, Europe was still considered the cultural center of the world, and now all that has changed. The United States now has the best symphony orchestras, the best opera companies, the most innovative theater and dance companies. Its art museums are on a par with the finest in the world and there is nothing second best about the arts in America.

We must continue developing the highest standards that have become known as American. In addition to encouraging and supporting American artists and arts organizations, the National Endowment has created wider and more enthusiastic audiences.

In addition to encouraging and supporting American artists and arts organizations, the National Endowment has created wider and more enthusiastic audiences. People today are far more aware of

the performing arts than they were 20 years ago. Television and radio have stimulated the public's interest by making these art forms so accessible—by bringing music, opera, theater into people's living rooms. The Endowment's support of public broadcasting deserves most of the credit for this, and what we've discovered is that these same people who enjoy watching the arts on television have become inspired to go to theaters and opera houses to see live performances. These new audiences create a demand for more and varied performing groups. As these groups develop with the aid of the Endowment, the arts are reaching thousands of people who, in turn, give these companies added financial support. The arts are by no means a luxury in American communities—they have become a necessity to the well-being of American life.

I will not go into that because I will give you my statement as it is.

What I feel is absolutely essential is our obligation to future generations to pass on to our children and their children the cultural riches and vitality that are part of our heritage.

The National Endowment for the Arts has definitely opened up vistas of cultural experiences for our young people. We cannot be shortsighted; we must think of the long term as we consider appropriations for the next 5 years.

We must resolve to keep the National Endowment strong and successful so that years from now, our public awareness of the greatness of the arts will have grown beyond even our grandest expectations.

I must indicate that I agree with the recommendations of the American Arts Alliance for funding levels for the Endowment for 1986 through 1990. We must continue to increase these amounts. To decrease them would have a very seriously negative effect on the arts in America. The combination of cutbacks and inflation would create an ever widening gap in the support of the arts.

Budget cuts are, of course, very serious for the large arts organizations. However, for smaller, struggling companies, budget cuts are devastating.

The importance of the arts to society must not be taken for granted. We have created an environment in our country where imagination and talent can flourish. Equally as important, we must create and sustain specific places where that talent can express itself.

Culture is the signature of a civilization. The National Endowment for the Arts has made its mark on our civilization in the past 20 years, and when I think of the progress we have seen, I can only think of how much more can be accomplished in the next 20 years.

Our thrust must be toward ever greater support so that we can continue our pursuit of excellence in the performing arts in our nation. It is our noble and our ultimate mission.

Thank you, Mr. Chairman.

[The prepared statement of Ms. Stevens follows:]



Metropolitan Opera Association, Lincoln Center, New York, New York 10023 (212) 799-3100

Statement of
MISS RISE STEVENS

Executive Director, Metropolitan Opera National Council Auditions
Advisor on Young Artist Development, Metropolitan Opera

Reauthorization Hearings
before the
UNITED STATES SENATE
Education, Arts and Humanities Subcommittee

on behalf of the
NATIONAL ENDOWMENT FOR THE ARTS

JUNE 19, 1985

Cable Address: Metopera, New York

Mr. Chairman and Members of the Committee:

I am very pleased to be here today to speak on behalf of the re-authorization of the National Endowment for the Arts.

This is a particularly significant time to discuss the Endowment, which, as you know, is celebrating its 20th Anniversary this year. The National Endowment is very close to my heart. Before it came into existence, I participated in hearings before the House and the Senate in favor of the creation of an Arts Endowment. Subsequently, I was asked to join the Music Panel, where I served for three years under the Chairmanship of Nancy Hanks. I can tell you that I have seen an incredible growth in the arts in America during these past 20 years, much of it as a direct result of the Endowment's encouragement and support. The American artist has emerged as an important force in today's cultural scene and now has a strong identity all over the world that must be sustained and nurtured.

In my position as Executive Director of the National Council Auditions of the Metropolitan Opera and Advisor to the Young Artist Development Program, I note with great joy the enormous talents coming to the fore. I have no doubt that the National Endowment for the Arts has had a great deal to do with both the quality and quantity of musical talent that we are seeing. Many of the new, thriving opera companies, symphony orchestras, dance and theater companies owe their existence and survival to the Endowment's support.

Years ago, it was expected that singers and musicians had to travel to Europe to establish a career. Although some still choose to go to Europe, they no longer have to, thanks in large part to the Endowment. Because of so many more opportunities here in America, American singers now have a choice as to where they want to make a career.

I won't elaborate on the number of new opera companies and orchestras that have become highly successful in the past 20 years - you have read the statistics. But it is important for me to mention that the National Endowment for the Arts supports all these organizations to the fullest extent possible, and it must be able to continue to do so. Grants from the Endowment act as catalysts, encouraging further donations by foundations, corporations and individuals. I am aware that funding for the arts is a small part of the whole picture, but it is extraordinarily vital to these performing companies.

Apprentice programs for young singers have developed as part of major American opera companies, such as the Chicago Lyric, Santa Fe, Houston Grand Opera, and the San Francisco Opera. The Metropolitan Opera's Young Artist Development Program is similar to these other programs. It gives some of our most talented singers the chance to sing in Metropolitan Opera productions and be trained in the Opera House to polish their craft.

The National Council Auditions of the Metropolitan Opera has an even broader scope. Through a network of 67 districts and 17 regions in all of the United States, Canada, Puerto Rico, and Australia, young singers have the opportunity to be heard by some of the most influential people in opera today. Over 2,000 singers are heard every year, from which we find phenomenal talents who might otherwise never come to our attention. The majority go on to important careers - this past season 60 singers on the Metropolitan Opera roster had participated in the National Council Auditions. Many are singing in other major American opera companies, as well as in most of the important European opera houses.

In the days before the National Endowment for the Arts was formed, Europe was still considered the cultural center of the world. Now all that has changed. The United States now has the best symphony orchestras, the best opera companies, the most innovative theater and dance companies. Its art museums are on a par with the finest in the world. There is nothing second-best about the arts in America, and we must continue developing the highest standards that have become known as "American."

In addition to encouraging and supporting American artists and arts organizations, the National Endowment has created wider and more enthusiastic audiences. People today are far more aware of the performing arts than they were 20 years ago. Television and radio have stimulated the public's interest by making these art forms so accessible - by bringing music, opera, theater into people's living rooms. The Endowment's support of public broadcasting deserves most of the credit for this, and what we've discovered is that these same people who enjoy watching the arts on television have become inspired to go to theaters and opera houses to see live performances. These new audiences create a demand for more and varied performing groups. As these groups develop with the aid of the Endowment, the arts are reaching thousands of people who, in turn, give these companies added financial support. The arts are by no means a luxury in American communities - they have become a necessity to the well-being of American life.

What I feel is absolutely essential is our obligation to future generations - to pass on to our children and their children the cultural richness and vitality that are part of our heritage. The National Endowment for the Arts has definitely opened up vistas of cultural experiences for our young people. We cannot be short-sighted; we must think in the long-term, as we consider appropriations for the next five years. We must resolve to keep the National Endowment strong and successful so that years from now public awareness of the greatness of the arts will have grown beyond even our grandest expectations.

I must indicate that I agree with the recommendations of the American Arts Alliance for funding levels for the Endowment for 1986-1990. We must continue to increase these amounts - to decrease them would have a seriously negative effect on the arts in America. The combination of cutbacks and inflation would create an ever-widening gap in support for the arts. Budget cuts are, of course, very serious for the large arts organizations. However, for the smaller, struggling companies, budget cuts are devastating.

The importance of the arts to society must not be taken for granted. We have created an environment in our country where imagination and talent can flourish. Equally as important, we must create and sustain specific places where that talent can express itself. Culture is the signature of a civilization. The National Endowment for the Arts has made its mark on our civilization in the past 20 years, and when I think of the progress we have seen, I can only think of how much more can be accomplished in the next 20 years. Our thrust must be toward ever-greater support so that we can continue our pursuit of excellence in the performing arts in our nation. It is our noble and ultimate mission.

AMERICAN PROFESSIONAL ARTS COMPANIES

(Most recent figures)

OPERA	90
ORCHESTRA	1,500
DANCE	125

Senator STAFFORD. Thank you very much, Ms. Stevens. Without even watching the clock, you used just about half of the available time.

Ms. STEVENS. That is very nice, but I omitted quite a few things, too. [Laughter.]

Senator STAFFORD. We are very grateful to you for coming and that was a very good statement.

Ms. STEVENS. Thank you.

Senator STAFFORD. Mr. Abraham, we would be glad to hear from you.

Mr. ABRAHAM. Yes; as quickly as possible, I am sure.

Senator STAFFORD. You have a full 10 minutes.

Mr. ABRAHAM. First of all, I would like to say thank you. It is an honor and a privilege to be here. It means a great deal to me. I, in my business, have traveled, as most of you Senators, all over the world and it is very difficult to explain to someone who has not been behind the Iron Curtain—I have been in China and Mongolia and literally all over the world.

It is difficult to describe what it means to come back home. I will just tell you that I wish there were some way to get everyone in the country to visit these foreign countries that I have been to just for a couple of weeks, even, to see the difference.

I will by way of this explain something that happened in Czechoslovakia. I was there for about 6½ months with "Amadeus" and you become really deeply involved with what you are doing, no matter what it is, if you are dedicated and devoted, as I am—as we are, I would like to think—so much so that you kind of lose track of why you got into it. The job at hand becomes much more important than the whole reason for taking the job, for becoming a Senator or an artist.

I had been there for about 5 months, and it is a tough place to be behind that curtain. The thing that was most annoying and most depressing was that this was Bohemia; Prague was Bohemia. It used to be the place that La Boheme was written about, the place of life and art and the joie de vivre.

What you would see were vestiges of it in some of the buildings that are kind of falling apart. But the people that were there in Prague, I became very attached to, very close to, and you would see these volcanic temperaments, but there was no place for them to go.

I was never treated badly by the Government; I should make that clear. But there is a repressive quality in the air. It is kind of like a smog, a heavy asthmatic condition that you are not aware of. After a while, it just kind of takes over.

About 5 months into the filming of it—we did not know this at the time; I was not that aware of it at the time because I was living it. But the Twyla Tharp Dance Co. blew into town, literally. It was like this blast of fresh air that came into Prague. If you know them, you know what I am talking about. [Laughter.]

Mr. ABRAHAM. But what you were reminded of, because you could start breathing again, was the reason that you were there in the first place, the reason that you came all these miles and left your country, which is very dear to me, my family, which is very

important to me, to do this thing that is important—this work of art.

The art cut through the Iron Curtain and cut through all of the problems and redtape. There were problems, but the fact is that is how I got there was through my art, and that was my link and I had forgotten it.

That is what Twyla Tharp and her company brought was this air that I could taste, that I could almost put in my pockets, and it carried me through the rest of the film. I would have survived, but it was—what I am trying to say is that is what this represents.

Anyone who is not aware of the arts and what it means in these very personal descriptions and terms is missing out on something that is urgently important in their lives. I say "urgent." That is an old word and a tired word, but it is horrifying if they are not exposed to this part of their lives that really belongs to them. This is the kind of commitment that we are talking about.

You all are going to argue about taxes, and so on. You have got your arguments laid out. What I am going to say has nothing to do with that. I do not think that we can depend upon local municipalities to supply the money for the arts. I think that is ridiculous, I am sorry to say.

The man was very nice, but we do not agree on that. Mr. Hodsoll is very complimentary, but with the tax structure—well, I am not going to go into that either. [Laughter.]

Mr. ABRAHAM. It has got to be a permanent support for the arts. I am going back to Twyla. What she represented, too, was not only that fresh air that I am talking about, but the freedom that this country represents that always I feel when I come back home, and that is what the arts represent.

I think I should mention that my name is Abraham; it is not Abrams, it is Abraham. It is an Arabic name; my father is Syrian. I have worked with mostly Jews in my life—producers, directors. My doctors are Jewish. There has never been a problem about my Arab descent. It has nothing to do with my Arab dissent.

All of this means nothing. It is the work that is important and it is the art that is important, and it is the art that will carry us, I think, around the world.

I am carrying on a little bit too much. I want you to know that if there were anything I could possibly do or say to you, I would like to touch you in that place that will allow you to take to your constituencies or to your homes or to your people the real value of art on very simple, personal terms, because that is the only way it can be viewed.

Who are we? I feel we are a great people and we are passing up something if we overlook the real value of this. In the face of the hostage crisis, I do not think that this meeting here is ridiculous. I think it is part and parcel of that situation because through art is understanding.

Thank you very much.

Senator STAFFORD. Thank you very much, Mr. Abraham, for a very good statement.

We do have a couple of minutes. I might ask you each one brief question and then yield to Senator Pell. But before I do, one of the

cosponsors of the legislation which will extend the program for another 5 years, Senator Quayle, is here.

Senator, we are going to have to recess in about 5 minutes until 1:45, but we want to recognize your presence. If you have an opening statement you would like to place in the record and a comment, we would be glad to take it now.

Senator QUAYLE. I think in view of time, Mr. Chairman, I will just go ahead with your consent and place my statement in the record and thank the witnesses, and thank you and Senator Pell.

Senator STAFFORD. Without objection, it will appear in the record.

[The prepared statement of Senator Quayle follows:]

STATEMENT OF SENATOR DAN QUAYLE ON THE REAUTHORIZATION OF
THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES, S.
1264, SUBCOMMITTEE HEARING

June 19, 1985

Mr. Chairman, it is a pleasure to be here today to receive testimony on the reauthorization of the National Foundation on the Arts and the Humanities, the Institute of Museum Services (IMS) and the Arts and Artifacts Indemnity Act. I commend you for holding these hearings, for being a strong supporter of the arts and humanities in this country, and for your cosponsorship of S. 1264, the reauthorization bill.

As you know, I introduced S. 1264, to reauthorize the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), for five years, along with a number of our colleagues on this Subcommittee: including, aside from yourself, Sen. Pell, Sen. Kennedy, Sen. Weicker, Sen. Simon, Sen. Wallop, Sen. Matsunaga, and Sen. Dodd. I am very pleased that we have such strong supporters on this Subcommittee and hope that we can get this bill through the Senate quickly, before the authorization for these programs expires at the end of this fiscal year, 1985.

As the Chairman and Members of this Subcommittee know, the reauthorization bill that is the focus of the hearing today and tomorrow is a very straightforward reauthorization bill. The reason for this is that the Endowments are working, and they are working well. This is one time that we Senators have decided not to make a federal program "better". We feel that the NEA, the NEH, and the IMS are doing what they were meant to do, and they are making a lot of people, all around the country, happy doing it.

Some of the unique qualities about the Endowments are that they are very independent agencies, which allows them a large amount of flexibility to design programs that are responsive to their constituents. The Endowments are also fortunate to have council members that are very involved in the design and administration of the programs. And, they are especially fortunate to have well-designed, efficient, and high quality peer review panels that select grantees. These peer review panels ensure that the federal dollars flow to the highest quality applicants, and their professionalism prevents cries of favoritism at grant time.

In Indiana, we have many strong supporters of the arts and humanities, and both the Indiana Arts Commission and the Indiana Committee for the Humanities have been very active in reaching out to the local communities. Again, the

flexibility and independence of the Act has allowed the state committees to meet their own needs and to satisfy the interests of their residents. For instance, in a rural state like Indiana, where it is often difficult for everyone to have ready access to a theatre or an orchestra, the Indiana Arts Commission initiated a touring program, so that smaller, rural communities could have theatrical and orchestral performances come to them. The cost of the touring is partly underwritten by the Indiana Arts Commission to make it easier for small communities which may not have large amounts of money to spend on cultural activities. This type of program is a clear response to the need of the state and its residents, and the flexibility of the NEA and the state arts agency allows this to happen.

Mr. Chairman, I understand that today's hearing will focus on the National Endowment for the Arts and the Arts and Artifacts Indemnity Act, another very important law, and that tomorrow's hearing will focus on the National Endowment for the Humanities and the Institute of Museum Services. I look forward to these two days of hearings and the recommendations of the witnesses for the programs under these agencies. I am especially happy to welcome the Chairman of the National Endowment for the Arts, Frank Hodsell, who has done an excellent job at that agency for the last four years.

Again, let me commend Sen. Stafford for holding these hearings, and for his great interest in this subject. I do hope we can get the reauthorization bill through the Senate quickly, and as sponsor of the legislation, I look forward to working with all of my colleagues on the Subcommittee, as well as all interested parties, to continue these important programs.

Senator STAFFORD. May I ask you each, do you think that the Federal role in arts has benefited your profession?

Ms. STEVENS. I did not hear that, Senator.

Senator STAFFORD. Do you think that the Federal role in arts has benefited your profession?

Ms. STEVENS. Definitely.

Senator STAFFORD. How would you answer that, Mr. Abraham?

Mr. ABRAHAM. It has never benefited me personally, but I see what it has done. I think it could be doing more.

Senator STAFFORD. Thank you very much.

Senator Pell, do you have a question?

Senator PELL. I was more seeking a suggestion.

Do you have any comments about how the present program could be improved?

Ms. STEVENS. Yes. Give us more money. [Laughter.]

I am being facetious now, but I do think that by pulling back, Senator Pell, and you know what I am talking about, it is not so much the big organizations or the huge organizations that exist. Naturally, it would hurt them, but I am very worried about the small organizations, the small opera companies, the small dance companies, and those who are suddenly coming up and trying to feel their way.

I have a feeling that if this is pulled back and we cannot give these people help, we might be in real trouble. They will be in real trouble.

Senator PELL. Let me exclude more money from my question. Are there any program suggestions you have where there should be greater emphasis on one thing than on another?

Ms. STEVENS. Senator Pell, I do not. Naturally, I lean very much toward opera.

Senator PELL. Right.

Ms. STEVENS. And the more opera I see going through the United States, the better I feel about it, and it has come a long way.

Senator PELL. Yes, Mr. Abraham?

Mr. ABRAHAM. Yes. I have a very specific request.

Senator PELL. We would be very interested.

Mr. ABRAHAM. It is not just with money; we all know that is necessary. It is a more direct and personal involvement in the arts from everyone who is responsible for this kind of bill. I think it should become part of all of our lives, and through that I think you will find the answers to what the arts need through your own needs in the arts.

If there is any way to require that you go to a museum once a week or to the theater or to the dance—

Ms. STEVENS. You are speaking to the wrong people, actually.

Mr. ABRAHAM. I know, but you know who I am talking to— the people that have to be convinced.

Senator PELL. Thank you very much.

Senator STAFFORD. Ms. Stevens, in view of your comment about more money, I was going to say you cannot imagine the struggle we went through to avoid some cuts that the administration intended to impose on us that we were able to avoid.

Ms. STEVENS. Right, right.

Senator STAFFORD. Senator Pell and I have got some scars as a result of that struggle.

Ms. STEVENS. I can imagine.

Senator STAFFORD. Senator Simon.

Senator SIMON. I thank you, Mr. Chairman.

Just a couple of comments, really; one, to Ms. Stevens. I remember when I was very young and you were very young hearing you in a concert in Eugene, OR. I was thrilled by it.

Ms. STEVENS. Thank you.

Senator SIMON. And it is a pleasure to see you.

You, Mr. Abraham, used a phrase that I liked. You said "my link," talking about the arts linking East and West in Czechoslovakia. And, in fact, the arts have linked someone of Syrian heritage with people of Jewish heritage.

It seems to me that in addition to cultural enrichment, one of the reasons for promoting the arts is it is a way of bridging this gap that exists between nations so that we understand each other a little more. The more we can have Czech artists come here and we go there, the more understanding there is going to be between our two peoples. This goes across every barrier that we artificially create in this world.

Ms. STEVENS. Senator Simon, you are absolutely right, and I think that what has happened is that as a result, you have real diplomats through these arts. I mean, it becomes almost a part of diplomacy because it does affect the actual pedestrian on the street especially when you go into these countries.

Now, when Mr. Abraham was talking about going to Czechoslovakia—I started in Czechoslovakia at the Prague Opera, so I knew Czechoslovakia before. I do not want to see Czechoslovakia now because I have heard enough at this point about it.

But it is incredible what happens to these people. The people basically do not change, and the culture of these people is so vital to them.

Mr. ABRAHAM. Please do not misunderstand me.

Ms. STEVENS. No, no.

Mr. ABRAHAM. I am not saying you should not go. It is a fabulous country.

Ms. STEVENS. No. I mean, I know the country. I just do not approve of the way they think, but that is beside the point. That has nothing to do with what we are talking about. We are purely talking about the arts, and the arts are so fantastic when it comes to bridging over this intimacy with countries because that is really basically what it is. The arts have a way of doing that.

Senator SIMON. You are absolutely right, and I thank you. And I agree with you, Mr. Abraham, that we need more Members of the Senate and the House and Government leaders involved in the arts. Frankly, we also need more artists who are involved coming to those of us in Government, as you two are, and saying this is important, and stand up for it. And we commend you and we thank you.

Ms. STEVENS. Thank you, Senator.

Senator PELL. If you would yield on that, it is of some interest that for the first time in our Nation's history, I guess, we have an artist as President of the United States.

Senator SIMON. That is true. [Laughter.]

Ms. STEVENS. Correct; that is right. All the more reason we should have more.

Senator STAFFORD. Well, we thank you both very much for taking the time and trouble to come here and join us, and the whole committee is appreciative of it. I wish we had more time.

Ms. STEVENS. Thank you.

Senator STAFFORD. Now, we regret we will have to recess until 1:45.

[Whereupon, at 10:55 a.m., the subcommittee was recessed, to reconvene at 1:45 p.m.]

[The subcommittee reconvened at 1:45 p.m., the Honorable Robert Stafford presiding.]

Senator STAFFORD. The committee will please come to order.

Mr. Hodsoll, I appreciate you and your associates coming back this afternoon to complete the hearing. I have one or two questions and I believe my colleague, Senator Pell, has some. My first question is this: As you know, the House has given consideration to reauthorizing the National Foundation on the Arts and Humanities Act for 1 year. During that year, they would hold extensive hearings across the country.

You mentioned in your testimony that a 5-year reauthorization is important. Would you care to elaborate?

Mr. HODSOLL. Thank you very much, Mr. Chairman. I would care to elaborate. We think that 5 years provides a sufficiently long period—also, not too long—to provide for stability in our programs for planning purposes, while at the same time providing for congressional—House and Senate—oversight.

We were, as you know, sir, reauthorized for 5 years in 1980. That reflected, I think, a confidence on the part of the Congress, particularly in light of the fact that in previous reauthorizations we had been reauthorized for periods of less than 5 years.

I think 5 years is a good number. There is no magic number, obviously, but five is a good number because it coincides with our 5-year planning process and the planning processes of our public partners, the State and local arts agencies. In addition, as well as the arts institutions we support are greatly benefited by a degree of stability and the long-term planning possibilities here. So we are very much in favor of 5 years, sir.

Senator STAFFORD. Thank you. I am heartily in agreement with you, and I will not speak for Senator Pell, but I think he feels that way, also. In fact, the members of the committee who sponsored our bill all agree that it should be 5 years. It makes sense to me.

I have two or three more questions, Mr. Hodsoll, I would like to submit to you in writing, if that is agreeable to you, for response at your convenience.

[Information received for the record follows:]

Questions from Senator Stafford for Chairman Frank Hodsohl

Question: What do you consider your greatest accomplishment in the past four years at the Endowment?

Answer: I believe my greatest accomplishment has been to make the Endowment more focused in what it does -- in terms of our renewed emphasis on artistic excellence and on reaching audiences. Under our legislation, this is what we are about; it is essentially all that we should be about.

We have raised the standards required for federal funding (highest artistic quality of regional or national significance). We have focused more of our funding on long-term improvements (the Challenge and Advancement Programs, the Locals Test Program, the Theater Ensembles Program, etc.). We have recognized the limits of Federal reach and reinvigorated our public partnerships with state and local arts agencies and the regional organizations (Locals Test Program, arts education initiatives, touring and presenting initiatives in Dance, Folk Art apprenticeships; regional fellowships in Media and Visual Arts). We have attempted to engage the commercial sector where that is appropriate (National Center for Film and Video Preservation, Sundance, short stories in daily newspapers and word processors for writers).

We have singled out lack of literacy in a variety of art as a principal impediment to the broad reach of the arts, and are engaging, for the first time seriously, the education community and the private sector in our efforts to develop a degree of artistic literacy for all Americans. We are trying to build bridges between the less established and the private sector (community foundations initiative, national jazz service organization). We are trying to link new talent with arts organizations (composers in residence, choreographers in residence).

We have made some progress, but there is a long way to go.

Question: In your testimony this morning, you mention that the caps on the four Endowment budgets that are included in S. 1264 are too inflexible. As you know, we calculated these caps according to last year's budgets. How much flexibility does the Endowment need?

Answer: The Administration's proposal would allow the Arts Endowment and Congress flexibility in the annual budgeting and appropriations process to shift funds within the Program authorization cap among the three programmatic accounts (Program, Treasury and Challenge) while providing such sums as are necessary for the Administrative account. Thus, allocations among these accounts could be adjusted to respond to needs which may arise in the future and which are unapparent now.

Given the need to be responsive to changing needs in a diverse group of arts fields and to necessary adjustments for Endowment administration, and given the opportunity for Congressional oversight at any time and the careful annual scrutiny of the appropriations committees -- we urge that flexibility be provided to the agency and Congress to manage annually the three programmatic accounts within an overall Program ceiling and provide such sums as are necessary for Administration.. We urge that an approach similar to that provided by the Administration's bill be adopted.

Question: The Administration proposed increasing the overall limit on the value of art works that can be indemnified at any one time from \$400 to \$650 million. You have said that this is important because of the effect of inflation on the value of art works. Do you believe that the Subcommittee should also consider increasing the cap on the value of individual exhibitions that can be indemnified because of the effect of inflation on the value of art works?

Answer: No; the Arts Endowment, the Indemnity Advisory Panel and the Federal Council on the Arts & Humanities have discussed this question and have consistently recommended maintaining the \$50,000,000 per exhibition ceiling, for the following reasons:

1. There has never been a significant need expressed by museums for an exhibition insurance ceiling greater than \$50,000,000. Out of the nearly 200 exhibitions indemnified in the history of this Program, only 12 have exceeded the current ceiling of \$50,000,000.

Of those 12, 7 were organized by one institution.

2. The proposal to increase the overall ceiling (to \$650,000,000) would accommodate the inflationary aspect of works of art in the vast majority of exhibitions served by the Program:
 - a. the average exhibition value (Certificate amount) is now approximately \$14,000,000;
 - b. in 1980 it was \$11,500,000;
 - c. in 1984 it was \$21,800,000.
3. The increase in the overall ceiling will allow more exhibitions to be indemnified. This is more important than providing total indemnification of those few exhibitions valued higher than \$50 million. This is particularly so when one considers it costs an institution approximately \$5,000 to \$8,000 commercially to insure an extra \$10,000,000 of objects (if the first \$50,000,000 is indemnified).
4. The \$50,000,000 per exhibition ceiling spreads the risk to the U.S. Treasury. While an additional \$10,000,000 in insurance would only cost the museum \$5-8,000, it would pose an added risk to the Treasury of \$10,000,000.
5. The overall ceiling increase (from \$400 to \$650 million) is predicated on the \$50,000,000 per exhibition limit. An increase in the per exhibition ceiling above \$50,000,000 would reduce the benefits of the increase in the overall ceiling.

Senator STAFFORD. Would you like to tell us who your accompanying people are, maybe?

Mr. HODSOLL. Thank you, Mr. Chairman. I apologize. In trying to get through my statement this morning, in light of your own exigencies, I forgot.

On my right is our general counsel, Jeffrey Mandell, who has been principally involved with the drafting of the administration's position on reauthorization. On my immediate left is Hugh Southern, my deputy chairman for programs, and on his left is Anthony Turney, our deputy for public partnership.

Senator STAFFORD. Thank you very much.

Senator PELL. For public what?

Mr. HODSOLL. Public partnership—State and local arts agencies, education.

Senator STAFFORD. Welcome to the committee, gentlemen.

Senator Pell, I will yield to you.

Senator PELL. Thank you very much, Mr. Chairman.

As you know, the enabling legislation authorizes 20 percent of your program funds for the States. The original intent was that this 20 percent would not be a ceiling, but would be a floor.

Why is it that the percentage of funds for State programs has decreased during your tenure as Chairman, while the total program fund budgets have increased, going just the wrong way?

Mr. HODSOLL. Well, sir, I think that we have kept the State programs at about 20 percent—actually, a little over 20 percent because we add some money for the National Assembly of State Arts Agencies, and so on.

So to the extent that our budget increases or decreases, the State programs have increased or decreased proportionately. But to come back to the first part of your question, you are, of course, absolutely correct that the statute stipulates that 20 percent of program funds is a floor, not a ceiling.

The amounts appropriated for State programs have been generally kept at the minimum amount from the beginning of the Endowment.

My position on that is that the State program accounts are determined by a formula which is primarily figured on the basis of equal amounts per State, with an additional smaller component which takes into account the population of the State.

Our feeling is that—leaving aside the basic State grants which compromise the 20 percent—it is better for additional moneys to go to the States on a competitive basis, not by formula, for specific activities that assist the arts and reaching audiences with the arts. That is essentially what we have done.

So beyond State programs, which is the 20 percent, we encourage State arts agencies to apply to, for example, to the folk arts program or the visual arts program or a number of our other programs for grants to support a good idea that will assist the arts and audiences in their State. That is the way we do it, sir.

Senator PELL. As I look at the table, I think that the figures do not coincide with what you believe is the case because in 1982, for example, 20.6 percent went to State programs in funds, whereas in 1985, 19.4 percent went. That is even below the 20 percent.

Mr. HODSOLL. I am a little dumbfounded by those numbers. Can I turn to Anthony Turney? He deals with this everyday.

Senator PELL. Right. Thank you.

Mr. HODSOLL. Can you help?

Mr. TURNEY. Senator, I can only imagine that the percentages you are quoting are probably of our total programming funds, whereas the law mandates that it is 20 percent of our program fund account that shall go to the States.

Senator PELL. I would like unanimous consent to insert in the record at this point a table showing that.

Senator STAFFORD. Without objection, it will be so placed.

[Information supplied follows:]

	<u>FY 83</u>	<u>FY 84</u>	<u>FY 85 EST</u>
Basic State Grants	17,994,400	20,856,600	20,828,000
Regional Arts Programming	<u>2,574,200</u> 20,568,600	<u>2,973,100</u> 23,829,700	<u>3,090,000</u> 23,918,000
State Support Services	<u>573,812</u> 21,142,412	<u>622,116</u> 24,451,816	<u>485,010</u> 24,403,010
Program Funds	101,675,000	119,000,000	118,678,000
"Formula" components expressed as a percent of total Program funds	20.23%	20.02%	20.15%
State Programs Total expressed as a percent of total Program funds	20.79%	20.55%	20.56%

NOTE: Current-year appropriated funds only

6/27/85

Senator PELL. I would suggest to you that while the figures may seem a little obscured, it has been skewed, I think, in a different direction than you believe, and would hope you would take into account this fact and would skew it differently so that 5 years from now the figures would go the other way.

Mr. HODSOLL. Thank you.

Senator PELL. I know that we have discussed from time to time the fellowships for individuals, and in this regard I am very grateful to you, Mr. Hodsoll, for carrying through the idea of giving all the recipients a certificate, hopefully nicely engraved. I believe you already have a model of it. If it is available, I would ask unanimous consent that a copy of that be inserted in the record at this point.

Mr. HODSOLL. We have and are considering a number of certificate designs for our various fellowships. Before we finalize our selection we wish to seek the committee's advice on our choice and thus, members of my staff will provide copies of our selections after the July 4 recess.

Senator PELL. It may seem like a little gesture, but I have long believed that it is some tangible sign that an artist can put on his studio wall that might have a certain appeal. Some would laugh at it; others would be proud of it. In any case, I am glad you are moving down this path.

I am wondering if you are continuing to move along with the idea of increasing the number of fellowships and how you are moving in that regard.

Mr. HODSOLL. In terms of overall numbers of fellowships, sir?

Senator PELL. Yes.

Mr. HODSOLL. Yes, sir. Well, we have felt that the fellowship portion of our program is a very important one, especially in those art forms where work is done primarily on an individual basis, as in the case of writing, or the visual arts, or the media arts. The first priority in all three of those programs is individual fellowships.

To come back to the point you raised about States earlier, we have also, in the media arts and in the visual arts since I have been chairman, started to push in the direction of trying to regionalize fellowships as well as have national fellowships.

We do that through the regional organizations which are composed of State arts agencies, and we now have programs out at the regional level. Also, when we have to absorb budget cuts, we tend to hold harmless, at least to the maximum degree possible, those programs that award fellowships because the individual artist has great difficulty raising private funds and would be likely the most hurt if there were a major reduction in those areas.

We have also recently reverted in the literature program to the previous practice of having all genres—that is, prose as well as poetry—apply each year rather than annually alternating between the genres. That change has provided a steady stream of moneys to the best writers in both of those areas. So that is essentially what we do there.

On the performing arts side, where the work is collaborative and the artists are primarily supported through institutions, we tend to funnel our money to the institutions rather than to the individuals because that is how a play gets produced or a symphony played, or whatever.

However, in each of those programs as well, for the creative side of it, we have small programs for composers, for choreographers, et cetera. And, one of the things that we are trying to do now to help broaden the repertoire in these organizations is to assist with private sector support the linking of these original creators with the companies. We have established choreographic residencies in dance, with the help of the Exxon Corp., to link individual choreographers with dance companies which, of course, encourages additional repertoire for the dance companies. We are trying to do that in a number of areas, sir.

Senator PELL. Following up your thought concerning the regional structure here, how many regions do you have?

Mr. HODSOLL. We have seven regions of the country and we are going to consolidate that into six.

Senator PELL. What are your main cities? Where would be your regional headquarters?

Mr. HODSOLL. Oh, I am sorry; I am beginning to think that I am going to create confusion here. I see a member of my staff looking at me.

In terms of our regional representatives—that is, our people out in the field—we have seven regions now and we are going to consolidate to six. I can tell you where those people are located.

In terms of the regional organizations of the States, there are, as of now eight?

Mr. TURNEY. There are eight now.

Mr. HODSOLL. There are eight regions in terms of the regional organizations.

Senator PELL. Could you submit for the record, first, the eight regions organized by the States, and then also the six regional representatives that you have, with the names of the people filling that spot? I think that would be of great interest to us.

[Information supplied follows:]

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

REGIONAL REPRESENTATIVES OF THE NATIONAL ENDOWMENT FOR THE ARTS

<u>Northeast States and Caribbean</u> Connecticut, Maine, Massachusetts, New Hampshire, New York, Puerto Rico, Rhode Island, U.S. Virgin Islands, Vermont	Ms. Ellen Thurston 2 Columbus Circle New York, New York 10019 (212) 957-9760
<u>Mid-Atlantic and Mid-South States</u> Delaware, District of Columbia, Kentucky, Maryland, New Jersey, North Carolina, Pennsylvania, South Carolina, Tennessee, Virginia, West Virginia	Mr. Adrian King P.O. Box 15141 Washington, D.C. 20003 (202) 737-5268
<u>Southern and Gulf States</u> Alabama, Florida, Georgia, Louisiana, Mississippi, Texas	Mr. E. Henry Willett III 310 North Hull Street Montgomery, Alabama 36104 (205) 264-3797
<u>Great Lakes States</u> Illinois, Indiana, Michigan, Ohio, Wisconsin	Ms. Bert Masor 4200 Marine Drive Chicago, Illinois 60613 (312) 935-9530 or Answering Service (312) 782-7858
<u>Plains States</u> Arkansas, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota Oklahoma, South Dakota	Ms. Romalyn Tilghman P.O. Box 22489 Kansas City, Missouri 64113 (816) 523-0001
<u>Western States</u> Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming	Interim Information Service Cynthia Shultz P.O. Box 45010 Seattle, Washington 98145 (206) 322-7465
<u>California, Alaska, and Pacific</u> Alaska, American Samoa, California, Guam, Hawaii, Northern Marianas	Ms. Jane Engelstad Regional Representative Coordinator National Endowment for the Arts 1100 Pennsylvania Avenue Washington, D.C. 20506 (202) 682-5759

The Regional Representative Program is run out of the Chairman's Office. The Representatives act as links between specific regions and the Endowment. They provide a monthly report to the Chairman which reflects analysis of problems, trends, and opportunities facing the arts constituencies in a specific region. In addition, a Representative may help to coordinate Endowment staff travel, make contacts in their region and explore and highlight potential private sector funding for the arts, provide names for potential panelists, as well as advise the Chairman on Endowment representation at regional events and often act as surrogate for the Chairman and staff.

We expect to fill the vacancies in the two western positions by October 1, 1985.

Senator PELL. How many regional representatives in toto are on your staff?

Mr. HODSOLL. There are seven now and we will be going to six because of the administrative cutbacks.

Senator PELL. I see. Do they not have some support staff, or are they on their own?

Mr. HODSOLL. Basically, sir, we fund them through the regional organizations and other institutions in the field. We do a contract with an organization, which in turn then conduits the money to the individual, not only for the individual who is the regional representative, but for his secretary, support staff, et cetera.

Senator PELL. Then do the States also communicate with the regional representatives or is this more for the individual artists?

Mr. HODSOLL. No. It is for everybody. Our regional representatives are to be our eyes and ears out there to pick up information before we get it in Washington, to assist when I go out or our program directors go out to an area of the country, to report on problems and opportunities in the regions, et cetera.

Senator PELL. And how are the regional centers chosen—the loci where the people are?

Mr. HODSOLL. Basically, we have one region for New York and New England. The regional representative there is in New York City; that has been a tradition. We have offices that are a part of the New York City Commission on the Arts there.

We have a Middle Atlantic regional representative who lives here in Washington and covers the Middle Atlantic region. We have a regional representative for the southern part of the country who lives in Montgomery, AL, because that is where he was and we agreed that he could continue to live there. You know, it goes sort of like that.

Senator PELL. You do not have any either in Montpelier, VT, or Providence, RI, I gather.

Mr. HODSOLL. I regret to say not, sir, but Providence is regularly visited by us, I assure you.

Senator PELL. As you know, I have long been concerned that one of the things that we need is for the arts to be appreciated by the majority of our fellow citizens, and I think the average American prefers representational rather than abstract art. I realize this is my own view and not always shared.

I grant you that the community of representational artists, the American Artists Professional League being one, is not a particularly strong constituency. I am eager, though, to know what the Endowment is doing to support these visual artists, in particular. Perhaps you could supply the number of fellowships by category for our hearing record of how it is divided up between the representational artists and the abstract artists.

I would be interested, too, in your view as to why more public money has usually gone for abstract, avant garde art, which is really not understood by the majority of the general public.

Mr. HODSOLL. Yes, sir. Well, I think it is interesting to note that literally since I have been at the Endowment—and this is not due to me—we have seen a shift, I think it is fair to say, in the kinds of artists that come in to us for fellowships.

In the 1970's, I do not think there was any question that the abstract aspects of art were the most heavily represented, not so much particularly on our panels or whatever, but because that was what was going on out there.

There has been a change in the last several years more toward representational kinds of art; indeed, to a great variety of different styles of art. Hugh Southern has just given me some figures that we have put together, and I will submit these for the record.

[The information referred to follows:]

The Visual Arts Program staff examined the slides of representative work which applicants submitted with their proposals. They chose one sub-category, painting, and feel that other genres (sculpture, photography, printmaking, etc.) would reflect approximately the same percentages.

It is useful to remember that categorization of this nature can be open to interpretation, even among the painters themselves, as artists often use figurative techniques in abstract ways, and vice versa.

With this in mind, these are the painting sub-category statistics for Fiscal Years 1981, 1982, and 1983.

Fiscal Year 1981	64 grants	
	33 representational	(52%)
	31 abstract	(48%)
Fiscal Year 1982	85 grants	
	43 representational	(51%)
	42 abstract	(49%)
Fiscal Year 1983	104 grants	
	56 representational	(54%)
	48 abstract	(46%)

Mr. HODSOLL. Just to give you a sense, in fiscal year 1981, we gave 64 grants in one category, of which 52 percent could be considered representational, 48 percent abstract. I might say these are subjective judgments and there are varying degrees of abstraction from the most abstract to the most realistic.

By fiscal 1983, that had changed to 54 percent being considered representational and 46 percent abstract. But I think the important thing here is that the number of grants increased as well; they almost doubled. So we were in 1983 giving grants to 56 representational artists and 48 abstract artists in that category.

I think at this point, sir, that you will find that the art community is reflecting a variety of styles.

Senator PELL. So, roughly, the percentage would be—

Mr. HODSOLL. Over half is now representational in terms of the latest figures I have.

Senator PELL. Right. Well, that is a very real step in the correct direction, particularly in view of the fact that—I do not recall a poll ever taken—90 percent of our people probably prefer representational.

It would be a very interesting thought if you could have the funds to get some kind of public poll on this matter and we would know if my theories are correct or if they are incorrect.

Mr. HODSOLL. Yes, sir.

Senator PELL. You are also aware of our discussions concerning a national art bank, and I would welcome here any public thoughts you might have on that matter or if anything could be done.

One point here would be that when an artist gets a grant, maybe he ought to produce a work of art that could be used somewhere in a public building. Again, if we had an art bank somewhat along the lines of the Canada Art Bank, it seems to me it could be handled administratively by GSA and from the viewpoint of the art juries, by NEA.

I was just interested in your view on that.

Mr. HODSOLL. Yes, sir. Well, we had quite a discussion on the art bank and I am very aware that you have been interested in this now for some time, Senator Pell. We had a discussion on it at the National Council.

Senator PELL. Good.

Mr. HODSOLL. I think it is fair to say that while the objectives of an art bank are not only laudable, but very, very important, we saw a number of problems in this country as opposed to, say, Canada or some other countries or even some States of the Union which have the equivalents of an art bank.

First, we felt that it might be difficult if the Federal Government were to be set up as a major purchaser of art; that it might skew the marketplace a great deal in terms of whose work got bought, and cause difficulties in the way in which art is supported now.

Second, we felt there would be difficulties similar to those we had in choosing the design of the National Medal of Arts—that is, in making choices at the Federal level of specific works of art, as opposed to choosing artists for fellowships without regard to the particular work of art.

Third, we reviewed the history of some of the other examples of art banks in other countries. In Canada, at least, we discovered

that the administrative costs of the art bank were very, very substantial in relation to the amount of art that was bought.

So for all of these reasons—and, as you know, we have written on this subject—we felt that probably the art bank, per se, was not something that we should pursue at this time. On the other hand, it seemed to us that we ought to do a number of things that move somewhat in the same direction.

For example, the Federal Government already has a lot of art. Much of it was acquired during the WPA period prior to World War II, but there is no inventory of these works. There is some of it sitting in basements, but there is no consolidated inventory. I think that something along those lines would make a lot of sense.

I think, also, that there might be some cooperation between the Endowment and some of the private programs or State programs which acquire art, thus assisting some of those things at the non-Federal level.

These are things that we would be more than happy to explore with you or your staff, as you would choose, sir.

Senator PELL. Thank you, and I hope you will keep an open mind on this question.

There has been a certain amount of controversy, as you know, about the so-called Tilted Arc sculpture in New York. How does one prevent imbroglios of this sort occurring again? Do you have any thoughts in that regard, without going into the delicate specifics of the present situation?

Mr. HODSOLL. Yes, sir. Well, I do not know that one could ever prevent entirely that kind of imbroglio, but I think that we, the Federal Government, and indeed other governments who are responsible—that is, State or local governments who are responsible for art in public places—have not thought through the full ramifications of a public art program in terms of process. Let me explain exactly what I mean there.

First, generically, we have spent a lot more time thinking about the process of the installation of public art than either its maintenance or the possibility of its deaccession. We have a process on installation, and I will come back to that.

On the question of maintenance, first of all, I think it is fair to say that there are many art works much less controversial than Tilted Arc—in fact, to come back to representational art, 19th century men in bronze on horseback in cities and town squares across the country—which are rotting, like the Statue of Liberty. Who has the responsibility for that?

Second, what should the process be where you have an installed work of public art and some change occurs that requires its relocation or removal, or whatever? Obviously, we have to allow for change. After all, a building is a work of art in the sense that the architect designed it, and yet we tear down buildings. Maybe we should not tear down so many buildings, but there has to be room for change. Things do change. Cities change, towns change, and so on. We need to think through in much more detail how that should be done.

Now, let me come back for one more point on installation and then I will come back to Tilted Arc and what I am encouraged about as a result of this. The other point on installation is that I

think, to a greater extent than perhaps has been the case in the past, we need to integrate the views of the community in which the work of public art is going to be installed with those of the arts community we need a full discussion of both points of view at the beginning so there is a degree of understanding on both sides as to what is going on.

There are many works of abstract art which have grown on the community after the fact. But, really, some of those discussions ought to take place before. For example, there is a wonderful Calder in Grand Rapids, MI, which was a tremendous object of controversy at the beginning. There is the baseball bat in Chicago which was a great matter of controversy at the beginning, but it has grown on the community and the community has evolved.

Coming back to Tilted Arc, the GSA has asked us to review alternate sites that they would propose that would not destroy the integrity of Tilted Arc as an art work. That last is very important from the art side of the process.

However, people from the community should be involved in the process and we are in the midst of trying to get that started. But I think much more important than Tilted Arc per se, is the general question of public art as I have described it.

There, the GSA has asked to work with us on evolving policies that may be models for other jurisdictions as well that deal with all three of these areas—installation, maintenance and deaccession.

Senator PELL. Thank you very much. I have taken too much time already. I have several more questions I would like to have answered for the record.

Senator STAFFORD. Thank you very much, Senator Pell. The Chair will make a blanket reservation for all members of the committee to submit questions in writing to you, Mr. Hodsoll, and your associates, and to the other witnesses who may appear later on this afternoon.

We thank you very much for being with us, and especially for coming back this afternoon to accommodate the committee.

Mr. HODSOLL. Thank you very much for hearing us.

[Responses by Mr. Hodsoll to questions submitted by Senators Hatch, Pell, and Kennedy follow:]

Questions from Senator Hatch for Chairman Frank Hodson

Question: How could the Labor and Human Resources Committee assist the National Endowment for the arts (NEA) in improving arts' education programs for school children and the public?

Answer: The Labor & Human Resources Committee, with its past and present support, has aided the Arts Endowment in its arts education efforts. We would appreciate your continuing concern and interest as we work not only with our state and local partners but also with our Federal colleagues at the National Endowment for the Humanities and the Department of Education in our efforts to promote sequential arts education for young people.

Question: Could you give more detail about the NEA's regional organizations and why they are needed?

Answer: The Arts Endowment does not have regional organizations. The Endowment provides support to eight regional arts organizations which currently serve 53 states and jurisdictions. These organizations were formed at the initiative of state arts agencies to administer support for performing and visual arts touring and other programs that are most cost-effectively handled on a regional, multi-state basis. They are private, non-profit organizations serving regional areas defined by state arts agencies not the federal government. Their governing boards are largely made up of directors and chairmen of state arts agencies, and many raise private funds to supplement the support they receive from the Endowment and member state agencies. It is emphasized that these are independent organizations created by the states rather than by the Endowment.

Regional arts organizations address a variety of needs which vary from region to region. They administer data base services and staff training and technical assistance programs for arts organizations, staff workshops for member agencies and regional fellowship programs. As a group, however, their most important function is to help make possible the presentation of arts events of high quality in a large number of communities where such events would not otherwise be available. In 1983 these organizations provided well over \$2 million in support for performances, exhibitions, and residencies in dance, music, theater, the visual arts, and other disciplines. The regional organizations are significant partners essential in the Endowment's efforts to enhance arts presence, particularly in those communities isolated from the major urban centers.

Question: According to a Media General-Associated Press poll May 12, 1985, only seventeen percent of Americans said they visited art museums regularly. Do you believe it is fair to expect all Americans to subsidize through federal tax dollars the visits by such small number of Americans?

Answer: According to the same poll, 65% of the American public sometimes attend art museums. As a participation rate, this compares favorably with public libraries. Both represent important public institutions for which support could be justified even if actual user rates were considerably lower. Both play important roles in the conservation and provision to the public of our cultural heritage. Furthermore, many museums house collections which, while located in a specific community, are of much broader interest to the American public as a whole. Limited federal assistance for the conservation, exhibition, and interpretation of these works is an appropriate expression of this national interest. It should also be noted that increased public access to Museum offerings of the highest quality is always a goal of Endowment support.

The next series of questions concerns an exhibit partially funded by the NEA. The program I refer to was an exhibit entitled "The Second Coming," sponsored by an organization called Carnival Knowledge, and held at the Franklin Furnace, an NEA grantee, in New York City in approximately January of 1984. Some people have characterized this exhibit as pornographic and as demeaning to women. I am concerned that the NEA may be funding programs that contribute to attitudes that keep women second-class citizens. In particular, some authorities claim that programs which explicitly show the sexual subordination of women create attitudes in men that contribute to sex discrimination and sexual harassment in the work place and that contribute to sexual violence against women in all areas of life. Simply stated, I am concerned that the NEA may be contributing to discrimination of women.

Question: Could you or your grantee Franklin Furnace send this Committee any brochures, programs, pictures, or other graphic material describing, depicting, or otherwise portraying what exactly was shown to the public at this exhibition?

Answer: The Endowment doesn't have any visual documentation of this exhibition, but we are asking Franklin Furnace to provide what they have. It should be noted that "the Second Coming" was not mentioned in the relevant Franklin Furnace application; this application was sent to the Endowment, in accordance with the published deadline for the Visual Arts Organization category, more than a year in advance of the project period for which Endowment support was requested. In accordance with standard Visual Arts Program practice, the application contained materials regarding the organization's past programming and a general statement about its future plans.

Question: Did you personally see this exhibit?

Answer: No, I did not see the exhibit.

Question: If so, did you believe it to have artistic merit?

Answer: Since I did not personally see the exhibit, I am not able to answer this question

Question: If so, did this exhibit have the artistic excellence that the NEA is authorized to fund?

Answer: Since I did not personally see the exhibit, I am not able to answer this question.

Question: If you did not see this exhibit, did any of your staff see it? If so, who on your staff saw this exhibit?

Answer: Yes. I sent Hugh Southern, Deputy Chairman for Programs, and Benny Andrews, former Visual Arts Program Director, to see the exhibit shortly after I heard of concern over its content.

Question: In your statement of June 28, 1984, to the House Subcommittee on Post Secondary Education, you claimed that the NEA has a "system of safeguards designed to assure that only those projects and productions of the highest artistic merit receive federal funding." If the NEA has such a system and if, arguably, the exhibit "The Second Coming" did not have the highest artistic merit, how then did this exhibit get through NEA's system of safeguards?

Answer: Franklin Furnace received a grant from the Endowment to support its overall program of exhibitions and performances, not any specific exhibition. This funding recommendation was based on the quality of the organization's past programming as evaluated by the Arts Endowment's Visual Artists Organizations advisory panel, a selected group of outstanding artists, writers and arts administrators.

Franklin Furnace has, over the years, received excellent ratings from our panels. It is a highly respected visual arts organization with one of the world's finest collections of artists' books. It has sponsored a wide variety of critically acclaimed exhibitions. At Franklin Furnace, specific exhibitions are chosen by an artist advisory committee which is solely responsible for the content of individual exhibitions. Their judgment was that this exhibition was artistically responsible and had a serious curatorial intention.

The Endowment does, indeed, have a well established system of safeguards. In fact, it can be argued that one of the reasons the Endowment has survived for 20 years is precisely because it has a system of safeguards designed to assure that only those projects and productions of the highest artistic merit receive federal funding.

As you know, Mr. Chairman, each of our grant applications is considered by peer panels which consist exclusively of nongovernment employees who have reached positions of undisputed excellence in their artistic fields. Some 600 panelists per year participate in more than 100 panel meetings per year in more than 15 program areas. Each such meeting may last for as many as five continuous days as the panel members weigh each application against the other to determine which ones should qualify for the very limited available federal funds. The primary criterion for these decisions is demonstrated artistic excellence.

Our panelists' recommendations are then sent to the National Council on the Arts, a 26-member panel appointed by the President and confirmed by the Senate. There again, those grants recommended for funding are reviewed to determine whether they meet the highest standards of excellence. Finally, the recommendations of the National Council are passed on to me as Chairman of the Endowment. While our legislation establishes the Chairman as the grant making authority, it is my practice to rely on panel and Council advice except in cases involving error of fact or of process.

This was the process followed in making the Franklin Furnace grant. While I cannot assure this subcommittee that there is never a case in which an Endowment supported project is actually offensive to some, I do believe with great personal conviction that such instances are rare enough out of the more than 7,000 grants we make each year, that we as a nation are better served by retaining the present system which permits the occasional offensive grant than we would be to dramatically alter the system and impose bureaucratic government standards on all that we do.

Question: If the system of safeguards did not work in the case of the exhibit "The Second Coming," how could the system be improved?

Answer: Each applicant documents its past programming and general plans for upcoming programs during the proposed grant period. This is reviewed by peer panels and the National Council. The system is fundamentally sound; but its maintenance and improvement requires constant vigilance.

Question: Newsweek magazine ("The War Against Pornography," March 18, 1985) stated that the more violent forms of pornography "have begun to filter into mainstream outlets." I am concerned that perhaps the federal government, through the imprimatur of the NEA (by partially funding the exhibit "The Second Coming,") is signaling that pornography is a legitimate art form. Do you believe that pornography is an art form?

Answer: The Endowment does not knowingly support "pornography." The term "pornography" is a matter for definition by the courts and/or Congress and/or state legislatures. The definitions of "pornography" have evolved over the years. Some works, formerly considered "pornographic," are no longer considered so; D. H. Lawrence's "Lady Chatterly's Lover" and James Joyce's "Ulysses" come to mind. In the theater, Peter Shaffer's "Equus" (Shaffer also wrote "Amadeus"), and Frank Wedekind's "Lulu" are accepted parts of the repertoire. In the visual arts, Manet's "Dejeuner sur L'Herbe" was heavily criticized in 1863; it is now considered a masterpiece. Everyone agrees that "pornography" is unacceptable. What is not agreed is what the term should be applied to.

My own view is that the Endowment should never fund "pornography." Our enabling legislation directs us to consider artistic excellence in determining which activities receive our support. Our grant review system, which includes peer panel review and review by the National Council on the Arts, should, absent error of fact or process, provide the base for determining relative excellence.

My personal taste, or the personal taste of future Chairmen, should not prejudice these deliberations; otherwise Endowment support would degenerate into the views of who is chairman at the moment. Not everything the Endowment supports will withstand the test of historical judgment as to excellence; history will determine that we made mistakes, but hopefully history will judge our system to have been more right than wrong. I think that the general judgment on the last twenty years, since the Endowment was founded, has been one of respect for the peer review system -- not for every grant, but for the vast majority of them.

Similarly, not every project undertaken by an arts institution, however distinguished, will be exemplary. Even the best arts institutions make mistakes. If we were to deny funding to an institution which occasionally made a mistake, we would have to deny funding to everyone. Further, mistakes by those who attempt to chart new ground may be more frequent than those who stick to the "tried and true."

The problem in art is that its products may assault the sensibilities of the moment. The product and the response may, therefore, become emotionally charged. And, the degree of this charge will be a function of the social temper of the times. To take an historical example, the Regency Period's profligacy in early 19th Century England was followed by the Victorian Period's discipline of the rest of the century. The arts reflect and react to these tempers in all times.

In a fiercely independent democracy such as ours, established by individuals who themselves were fleeing from persecution by those who did not share their particular point of view or

spiritual predilection, we must ask ourselves which danger is greater -- running the risk of someone speaking "offensively" (to some), or running the risk of ultimate censorship of freedom of expression and tyranny which would logically ensue from such a course.

Question: Some authorities believe that pornographic material has social ramifications, i.e. what racist speech was to racism, pornography is to sex discrimination. Do you believe that pornography has social ramifications?

Answer: Pornography does have social ramifications. Pornography assaults decency. It exploits the prurient interest. It often takes the form of exploiting women, as you note; but it can also exploit children of both sexes and male adults.

Question: Do you believe that the NEA should be given the freedom to fund programs that some Americans believe to be pornographic?

Answer: I believe that it is essential that the National Endowment for the Arts retain the ability to make its grant decisions solely on the basis of artistic excellence and/or reaching audiences. The attempt to achieve artistic excellence involves risk and sometimes falls short of its goal. The products of such attempts can arouse controversy or strong emotional reactions. Despite the risks, I believe it is essential that the system be run without impinging on artistic freedom.

It may be that this method of grant selection will result in certain individual projects which are offensive to segments of the American public. However, if the alternative to this system would require the Federal government to make decisions based on content, then it is my view there should not be a National Endowment for the Arts. We were not established to support "official" art; we were established to help the arts and "encourage freedom of thought, imagination and inquiry" (20 USC 951). It is extremely important that the Arts Endowment retain the ability to operate in an impartial manner with respect to the nation's artists, arts organizations and citizens.

Question: I understand that it is NEA's policy to give "no direction, supervision, or control" over individual programs. Does this policy mean then that the NEA considers it irrelevant to artistic excellence whether an individual program is offensive or degrading to a population group such as women?

Answer: The directive that the Arts Endowment exercise no "direction, supervision, or control" over policy determination, administration or operation of any organization is a statutory requirement rather than an Endowment policy. Congress included this requirement in our original legislation; it was stipulated that neither Endowment "censor" or "control" any organization; the fear of this possibility was commonly expressed in the early days of the agencies. I deeply regret those instances where individual projects are perceived as offensive to certain population groups. However, I am convinced that Congress acted wisely and correctly when it established the safeguards and system of grant selection embodied in our authorizing legislation.

The next series of questions concerns another controversial program partially funded by the NEA. According to an article in the New York Times (November 15, 1984), the San Francisco Mime Troupe, which has been given a \$90,000 grant from NEA for 1986, is performing a satirical play called "Steeltown." According to the Times article, the "message is an old one for the troupe: The American/economic system works for the few, not the many." In this case, I am concerned that the NEA is funding programs that portray a skewed version of the American economic system, in particular programs negatively portraying management and positively portraying labor. One of my main interests as a U.S. Senator has been in the area of corruption in the labor unions, and I am concerned about dramatic productions that ignore negative facts about the unions, portraying only the view that unions work solely for the workers' interest and not for the interests of labor union officials. As you know drama has an intense emotional impact, and I'm concerned that the NEA may be subsidizing art that attacks the very economic system that has made federal subsidizing of the arts possible and that fuels the private funding of the arts.

Question: Have you seen this program?

Answer: No, I have not. Our Theater Program Director, Ed Martenson, and I have, however, seen a videotape of Steeltown.

Question: If so, does it have artistic merit?

Answer: Having seen only the videotape, it is difficult for me to give a full answer to this question. From what I was able to see, the production appears to have artistic merit. However, my personal opinion is not the critical component. The judgments of our panels and Council are.

Question: If so, does it have the artistic excellence that the NEA is authorized to fund?

Answer: My viewing of the videotape does not give me reason to assert error of fact or process. It should be noted that all reports about Steeltown are consistent with the Advisory Panel's highly favorable evaluation of the Mime Troupe's work, based on reports of a number of productions and first-hand experience of Panel members. Program support is not awarded for any one specific production, but for a season of activities.

It is also important to note that the description of Steeltown contained in the question is not accurate. Steeltown is the story of war-time workers in a steel mill who are displaced by the union leadership in favor of returning veterans. On a primary level, it is about the choice between employing those who did the fighting or continuing to employ those who worked in the industrial war effort. Because some of the displaced workers are women and minorities, a second theme has to do with discrimination in the union ranks. Steeltown makes clear that the union leadership is the authority deciding these things, and management is not portrayed. All of this is accomplished in the Mime Troupe's usual broad satiric style.

Question: If you haven't seen this production, has any of your staff? If so, who?

Answer: See above.

Question: Do you think it is possible for a play to present the complexities of an economic system?

Answer: While I am not sure, I doubt that it would be possible for a play to present, in any detail, the complexities of an economic system. By and large, theater does not lend itself to didactic or objective explorations of issues. Theater almost always has a point of view, and normally this point of view is communicated through the interactions of individual characters reacting as individuals to particular aspects of a system -- whether the economic system, the social system, or the political system.

Sometimes a play will be supportive of the system;; other times it will be critical. But the play will not be good theater if, in addition to being produced well, it does not deal in fundamental ways with elements of the human condition -- either on the great stage of history or in the psychological web of personal relations. Our task at the Endowment is to identify and judge artistic excellence; we leave it to others to judge the content and the bias.

I should note that there are many plays judged now a part of the classical repertoire that dealt in different ways with the economic system. Shakespeare's "Merchant of Venice" and George Bernard Shaw's "Major Barbara" both did so. I doubt anyone would argue that Endowment support of these historic plays would, if well done, be inappropriate.

It is true that the San Francisco Mime Troupe's general point of view has been anti-establishment, and I personally do not agree with their politics. On the other hand, their peers, primarily from theaters with totally different points of view, think their theater art is good. No one has presented to me any error of fact or process to call into question this peer review. Therefore, it is appropriate for the Endowment to provide them with funding.

Question: One member of the troupe is quoted as saying, "We'll bite the hand that feeds us." Do you think it appropriate for the NEA to fund groups or programs that undermine public confidence in the American economic system?

Answer: The Endowment's mission is to support excellence and access to and appreciation of it. We are, by legislation, properly restrained from getting into content. Otherwise, the Endowment's efforts would swerve from administration to administration, and the art would be lost. Just as USIA is prohibited from developing programs for domestic consumption, the Endowment should be prohibited from imposing its views on content on those who receive its grants. As I have said elsewhere, were this rule to change, the Endowment should be abolished.

In any case, to attribute to the Mime Troupe the power to undermine public confidence in our economic system, would be to exaggerate by far its impact on society.

Question: Since the NEA was established in 1965, approximately how many dollars have business organizations given to the arts?

Answer: Corporate giving is today a vital component of the not-for-profit arts economy. Unfortunately, we are not able to provide a figure on total business support for the arts since 1965. The Business Committee for the Arts surveys on this subject did not begin until 1967. Even after this date, surveys were not conducted in every year. The Conference Board, whose research efforts predate those of B.C.A., reports only total figures for its survey respondents and does not attempt to project figures for the entire corporate sector.

The overall balance between public and private support (including foundations and individuals) is suggested by the following table:

	<u>Arts Endowment</u> <u>Appropriation</u> (\$ million)	<u>State Appropriations</u> (\$ million)	<u>Private Giving</u> (1) (\$ billion)
1965	-0-	N.A.	.226
1966	2.5	2.7	.376
1967	8.0	4.9	.379
1968	7.2	6.7	.404
1969	7.8	6.9	.548
1970	8.3	7.7	.623
1971	15.1	26.9	.916
1972	29.8	24.1	.930
1973	38.2	29.2	1.25
1974	60.8	33.1	1.30
1975	74.8	58.1	1.72
1976	82.0	61.4	2.31
1977	94.0	55.7	2.27
1978	123.9	69.3	2.50
1979	149.6	79.3	2.70
1980	154.6	101.0	2.96
1981	158.8	110.2	3.35
1982	143.5	123.6	3.66
1983	143.9	124.2	4.08
1984	162.2	135.8	4.64
1985	163.7	163.9	N.A.

(1)Source: American Association of Fundraising Counsel. Figures represent total private support for "arts and humanities."

While specific annual figures on business support for the arts cannot be obtained for this entire period, dramatic growth is suggested by the sporadic B.C.A. figures. At the time of the first survey in 1967, total business contributions were placed at \$22 million. Currently, the estimate is over \$600 million. As will be noted, business contributions are still a small portion of private support; individual giving is the mainstay.

Question: Since the NEA was established in 1965, approximately how many dollars have labor unions given to the arts?

Answer: According to the AFL-CIO, no information on this subject is available. It should be noted that the use of union dues is restricted to collective bargaining and representation. Over the past twenty years, however, individual union members have made important voluntary contributions to many arts activities (frequently through in-kind services). Arts programs established for the benefit of union members have occasionally attracted wider audiences. And, Music Performance Trust Funds

(a result of labor agreements with recording companies) annually channel millions of dollars into free public performances.

Question: In your opinion, have the arts in this country been supported by the private enterprise system? To what extent?

Answer: The arts in America have from the beginning been primarily a matter of private enterprise -- their creation, production, exhibition/presentation and preservation, as well as their support (earned and contributed). Waldemar Nielsen has observed that the wealth generated by the 19th century economic expansion paved the way for cultural development.

The arts remain today a primarily private sector matter. No one would suggest that they should be otherwise in terms of their creation. Arts support divides into two sectors: (i) the commercial sector (in which are found most television, film and radio; and commercial publishing, art and design, and performing arts); and (ii) the not-for-profit sector (which includes most of our cultural heritage and most of the new creativity outside of the electronic media.

The commercial sector is, with the exception of government regulation like that of the FCC, totally private enterprise. The not-for-profit sector is supported by earned income and subsidy. The subsidized portion (say 50% of the total economic activity) comes primarily from private, local sources. The principal source for private subsidy is individual contributions (estimated at 85%); 10% is estimated as attributable to corporations and 5% is estimated as attributable to foundations. Without this private support, the not-for-profit art and arts institutions of this country could not exist.

Government support of the not-for-profit arts (federal, state and local) has been and remains a small portion -- less than 10% of total not-for-profit arts economic activity. With a few exceptions, the support of most state arts agencies followed establishment of the Endowment in 1965. Local government support has been around much longer.

The genius of the American support system is that, like our economy, it provides for diversity of funding sources and avoids the concentration of power endemic to most Western European systems. Our system provides for competition for the marginal dollar. It doesn't concentrate programming decisions in any one place. It permits diversity of expression -- from the most established to the most outrageous. Our mixed system of arts support is a private enterprise system; so it should be.

Question: Are you familiar with how socialist economic systems subsidize the arts in other countries? If so, how would you compare a capitalistic system with a socialistic system with respect to the nature and extent of art subsidies?

Answer: Our recent report Supporting the Arts: An International Comparative Study provides some striking contrasts between arts support in the U.S. and Sweden - a socialist, albeit not Communist, state. In Sweden, the arts are considered an aspect of the overall social welfare policy of the state. It is not uncommon to find arts organizations which receive 70-90% (or more) of their total operating support from the state. Little incentive exists for organizations to develop alternate sources of support and major institutional subsidies consume an increasingly large portion of public allocations for culture. Philanthropy is not encouraged by tax policy.

In a 1981 New York Times article, Jonathan Kandell notes that European leftists consider private giving on any large scale a detriment to the expansion of government-controlled social benefits. He records cases in Sweden where potential private gifts have been declined for fear that attitudes toward wealth might "soften."

The Conference Board's 1982 report, Corporate Voluntary Contributions in Europe, observes that in Sweden, "the system has developed in such a way that it is no longer very usual for companies to take on philanthropic commitments." Only 8 of 150 companies surveyed supplied numbers on any corporate giving. Swedish state policies are characterized as "the ultimate disincentive to corporate giving."

Perhaps the best commentary on the policies is the recent interest of the Swedish National Council for Cultural Affairs in the cautious development of greater corporate funding. Supporting the Arts shows that throughout Europe, public opinion toward private support is becoming more favorable. Indeed, the researcher found intense interest in the U.S. system wherever he travelled.

The vitality and diversity of American arts are admired throughout the world. It is increasingly recognized that this diversity is nurtured by our pluralistic system of support. In this country, no one funding source is dominant. Individuals of all backgrounds, primarily at the local level, have a direct voice in what is seen and heard. This system stimulates commitment - ensuring the support of our arts organizations regardless of the state of public coffers.

Question from Senator Pell for Chairman Frank Hodsoil:

Question: I was a strong advocate for increased Endowment funding for local arts agencies and was pleased when your test program for local agencies was initiated. Please bring me up to date on this effort and tell me what your current and projected financial commitments are for this program.

Have you been able to evaluate your first round of test grants? What have you learned and where do you see this program going from here?

Answer: At this time we are currently reviewing applications for our third round of grants. Since we began the Test in 1983 we have received applications from 37 states. We have funded 19 projects in 17 states which involve a total of 131 local arts agencies serving 1,484 communities and 5,406 arts organizations. Our grants of \$4,000,000 are expected to be matched by new public appropriations of \$15,574,208, of which \$13,355,945 is from city and county governments and \$2,219,163 is from new state appropriations.

We are pleased with the local government response to this initiative and with the variety of programs which have been developed by both large and small arts agencies to meet community needs in the arts. To date, this initiative seems to be meeting its goals and helping to strengthen local arts agencies and to develop local resources. We will begin a formal evaluation of this program in the fall and expect to discuss the results with the National Council in August 1986.

Question: We have discussed privately a possible re-direction of Challenge Grant monies over the next few years as the current cycle of Challenge is completed. I would like to be part of any discussions in this regard with a particular interest in making more Challenge funds available to state and local agencies. What are your plans for developing such a program and what kind of time frame do you have in mind?

Answer: As we look toward completion in FY 87 of five years of the second phase of the Challenge Grant Program, we need to explore its future directions.

While the goal of long-term stabilization of our best arts institutions is a sound, viable philosophy for Challenge, allowing such institutions to compete for a third grant may not be the best use of these matching monies. We are, therefore, exploring various points of refocus, the bottom line of which would be the encouragement of long term enhancement of artistic excellence and audiences. It is our belief that the program will evolve towards regional, state and local, as well as national, projects.

We are also currently evaluating the Advancement Grant Program which relates to less established arts institutions. The results of this evaluation will also be relevant to future directions of the Challenge Program.

In order to prepare for change in FY 88, or in fact to determine if change is warranted, we plan an advisory group meeting to discuss issues and options, followed by discussions at the National Council. At the November 1985 Council meeting we plan a preliminary discussion during which time the results of the Advancement evaluation will also be discussed. Guidelines will be drafted during the upcoming year, in close consultation with state and local arts agencies and others in the field, and will be reviewed by the Council in 1986.

Please be assured that your interest, Senator Pell, is welcomed, and we will be more than happy to involve you and/or your staff as we proceed.

The Challenge staff and I plan to travel in October and November to discuss possible options and seek suggestions and directions from state and local agencies, current and former grantees, applicants and arts administrators throughout the country.

Questions from Senator Kennedy for Chairman Frank Hodcoll:

Art in Architecture

Question: I have followed with great interest and concern the case of the federally commissioned sculpture "Tilted Arc" in the federal plaza in New York. I remain deeply concerned that the artist's rights and concerns be recognized and addressed. GSA has now directed the Endowment to find a suitable alternative site for "Tilted Arc." I ask your feeling on the composition and direction you would assign to this panel.

Do you feel that the sculpture should be moved in view of the site-specific nature of the piece.

I recognize that there is a lot of deep feeling on this issue. I would like a letter from the Massachusetts Council on the Arts to GSA administrator Dwight Ink supporting the position of Richard Serra on the sculpture be made part of the Record. The Massachusetts Council points out how many state programs for art in architecture may be affected by the federal leadership in this regard.

Mr. Hodcoll, I hope that you will give a great deal of attention to this critical issue.

Answer: I am already very much involved, Senator Kennedy. First let me point out that GSA has not directed the Endowment to find a suitable alternative site for "Tilted Arc." Rather, GSA has begun a process to consider whether or not a suitable alternative site for "Tilted Arc" might exist. A suitable site would be one in which the integrity of the artwork would be retained. GSA has asked the Endowment to advise them in this process by appointing an independent panel which will review possible alternative sites submitted to them by GSA and make recommendations on their appropriateness or inappropriateness. Composition of the panel will include representatives of the community and the visual arts and design arts fields. Panelists will be particularly mindful of both the artist's rights and concerns and the rights and concerns of the affected community. We expect the process to determine whether an appropriate alternate site might exist will take time. "Tilted Arc" will remain in its current site during the site review and the Arts Endowment will assist GSA in making improvements to the existing site to encourage pedestrian and employee use.

D. C. Arts Group

Question: Over the past several years, there has been a great deal of discussion over funding for D.C. arts institutions. I am aware of the study which the Endowment has underwritten to find clues on how to address the issue. Are you comfortable with the subsequent agreement being worked out in the

Appropriations Committee that would assign a set-aside in the National Park Service with a pool of money in a non-competitive arrangement for these groups?

Answer: We must defer to the National Park Service on the question of whether a funding set aside for DC Arts organizations is appropriate and consistent with that agency's mission. We would not under any circumstances support an effort to assign an effort to assign administration to the National Endowment for the Arts of a pool of funds for D.C. arts institutions. Funding from the Endowment is based on review of artistic quality as judged by peer panels reviewing applications on a national basis organized by discipline, not geography. We feel that it would be inappropriate for the Endowment to manage a special fund which is targeted to one geographic area and which would require a special process. A recent survey of the D. C. arts institutions indicates that they too feel that the Arts Endowment should not house this effort.

Dance Touring

Question: Several years ago the dance touring program changed its funding to award grants directly to the dance companies rather than the performing host institutions.

I have received a letter from the Kennedy Center describing the impact that this change has had. It appears that even with popular programs and full capacity, host institutions are being asked to accept major losses on dance presentations.

Is it your feeling that dance companies are still able to tour as much as needed to employ their artists, or are we pricing dance out of the market.

I enclose the Kennedy Center letter for the Committee Record.

Answer: Before responding to the questions specifically, some background on the Dance Touring Program and why it no longer exists may be helpful.

DPT was established in 1967; it provided a fee subsidy to presenters who booked dance companies in order (i) to provide support to, and encourage growth in, performance opportunities for dance companies; (ii) to encourage presenters to present dance; and (iii) to increase the availability of dance to audiences across the country. The program turned out to be very effective in reaching these goals: dance companies grew in number and financial strength, the number of presenters booking dance increased dramatically, and there was tremendous audience growth throughout the country.

Until the 1976-77 season, the program worked very well, because the funds available met the demand from the field. That is, dance companies who were interested in participating in the program were included on a first-come-first-served basis. However, after the 1976-77 season, because of the growth in companies, presenters and national interest, there was never again enough money to meet the demand. At the same time, complaints began to come from presenters who felt that, the Endowment was endorsing companies of poor quality. Dance companies complained that some presenters had inadequate performance facilities and made poor marketing efforts; and, in addition, that there was an over 50% turnover of presenters from one year to the next. Companies doing more experimental work felt they were being treated unfairly by the Endowment because they did not receive many bookings from presenters and, therefore, received relatively little funding from the Dance Program.

As a result of these complaints and of the increasing demands on DTP, a list of companies selected on quality grounds was instituted. The problem was that the "approved list" de facto resulted in a "black list" of those companies not on the "approved list." Presenters would not book companies which were not on the approved list, and yet there was insufficient support even for those companies. The number of presenters booking dance declined dramatically; and instead of DTP being a stimulus to presenting dance, it became, in many cases, a deterrent.

The decision to end DTP was made as a result of these problems, after attempts to change the program to correct them did not seem to work. The Dance Program decided that a more effective way to support touring would be to divide the funds previously allocated to the DTP to: (i) fund dance companies directly for their touring activities; (ii) increase grants to presenters for their dance presentations; and (iii) institute a new program which would provide funds directly to state and regional arts agencies for touring activities within their states and regions. The first year of this new system (1982) unfortunately coincided with the severe recession and increasing fiscal constraints.

Although dance touring continues to be extremely expensive, many dance companies report increases in in FY 83 (over FY 82) in weeks of work on tour and in numbers of presenters booking dance. The fact is, virtually no dance company can sustain a sufficiently long performance season in its home community and must rely on touring to increase performance opportunities and develop audiences. The marketplace is beginning to take a larger role.

Because of the expense of touring dance and the number of companies and presenters involved, offering touring subsidy near or equal to that provided by DTP would require a significantly larger amount of money than is or could be available. The Dance Program has made the touring issue a priority over the last

three years and has attempted to respond in a way that most effectively uses available financial resources. The Grants to Dance Presenters category has been increased from \$535,830 in FY82 to \$1,000,000 in FY85. This has allowed a more than 100% increase in the number of presenting organizations funded from FY82 to FY85. (The Kennedy Center for the Performing Arts has not applied for funding through Grants to Dance Presenters.) In addition, the Dance/Inter-Arts/State Programs Presenting/Touring Initiative established in FY83 has awarded a total of \$2,000,000 from FY83-85 to state and regional arts agencies for dance touring.

Arts Education

Mr. Chairman, one area of concern that I know we share is that of art education. Under your leadership, new initiatives have been advanced. I believe that the T.V. series for 8-10-year-old school children will be a remarkable undertaking that, hopefully, will be only the beginning of a media-based arts education for the nation's school children.

Question: It would seem that the arts and arts education will be a low priority in the schools as long as they are perceived to be extra-curricular non-disciplinary subjects. How can the federal government help with curriculum development?

Answer: The Federal Government can assist professionals in the field to discover successful curricular approaches by helping to disseminate good ideas, curricula, and information on successful programs. We can help bring to the attention of educators and parents the importance of quality arts education; once individuals at the local level develop a commitment to education in the arts, curricula will follow.

Question: Your leadership is essential especially since the Education Department has no extensive policy on art education. In the absence of such interest in art education, would you welcome new or additional authority at the Endowment to pursue new programs and assume this leadership role?

Answer: The law, as presently written, provides ample opportunity and authority to advance the cause of arts education. Further, our strong partnership with state arts agencies provides a means for reaching the states and there encourage arts education. Ultimately, inclusion of arts education as a basic will only come where school districts decide that is what they want. The Endowment's role will be to identify schools that want to move forward in this area and then help them to do so. So, with existing authority, we plan to pursue aggressively opportunities to make quality, sequential arts education a basic in the schools through both leadership and grant-making activities. This is a high priority of my administration.

Question: I have read an article which compares the National Science Foundation efforts to assume responsibility for science education and the possible role for NEA to similarly assume responsibility for arts education. What is your reaction to this article?

Answer: We are actively exploring guideline changes which will enhance the ability of states and communities to develop or strengthen sequential arts education as a basic in our schools from kindergarten through high school. For example, in addition to supporting artists' residencies in schools, we will encourage state arts agencies to engage in long-range planning to make arts education a basic and to work with arts institutions and state and local education agencies, as well as artists and arts institutions, to identify and assist schools where there is evidence that they might move forward in this area. Specific projects might include teacher education, curriculum development, research, evaluation, and the like. At the national level, we will undertake projects that transcend states, such as a national television series for children on the arts, data collection and exchange, support and highlighting of model programs and dissemination of information nationwide.

Senator STAFFORD. The next panel will consist of Mr. Ray Kingston, chairman of the Utah Arts Council, from Salt Lake City, UT, and Mr. Morris Block, manager of the Vermont Symphony Orchestra, Burlington, VT.

I am going to be a little parochial—I learned to do that years ago, Claiborne, from Jennings Randolph when I first became a member of his committee—and allow Mr. Block to go first as a witness, and I am pleased to introduce a fellow Vermonter.

Mr. Block has been with the Vermont Symphony in Burlington for the past 5 years and is currently, as I have noted, manager. In his testimony, he will detail activities in preparation for the 50th anniversary celebration of the Vermont Symphony Orchestra. That is a very unique undertaking; it is certainly appreciated by all in the State of Vermont.

Along with managing the Vermont Symphony, Mr. Block is a very able and talented cello player and upon occasion does play with the orchestra.

Mr. Block, I am pleased to have you here with us today and look forward to your testimony. And beyond what I have said, noting this is the 50th anniversary of the symphony and that Alan Carter was its first conductor—in fact, organizer—I attended my 50th reunion at Middlebury College about 2 weeks ago, so I remember the beginning of the Vermont Symphony and Alan Carter.

Particularly later on in my checkered career when I was governor, at that time the symphony had established a custom of playing to each Vermont legislature a free concert in the hall of the House of Representatives, in the expectation that the following day the legislature would duly pass an authorization for \$5,000 to help support the orchestra for another year. So I have been intimately connected with the orchestra over the years.

I welcome you here and look forward to your testimony.

STATEMENT OF MORRIS BLOCK, MANAGER, VERMONT SYMPHONY ORCHESTRA, BURLINGTON, VT, AND M. RAY KINGSTON, CHAIRMAN, BOARD OF DIRECTORS, UTAH ARTS COUNCIL, SALT LAKE CITY, UT

Mr. BLOCK. Well, thank you very much, Senator Stafford. As you mentioned, I think the real reason that we are here is because it is our 50th anniversary, and we have had a very unique year, especially for a regional arts institution.

Senator STAFFORD. You will have to bring that mike up a little or speak louder because they are not very good mikes.

Mr. BLOCK. I would just like to give you a little background on what is happening with the Vermont Symphony. I would like to mention Dr. Alan Carter again and just tell you why the symphony is unique.

Back in the 1930's in the middle of the Depression, Dr. Alan Carter was a professional musician in New York who came to Vermont, I think, just to be with his new wife at that point, and decided that he wanted to bring music to the State of Vermont. He wanted to form the first rural symphony in the United States.

Well, this was 1932 and 1933 when he had this idea, so it was a pretty crazy one at that. But he set about gathering all the musical

forces in the State. He gathered postmen, barbers, lawyers, everybody who could play an instrument, and by 1934 had enough of a base there to give the first concert in Rutland in 1935.

I hear that concert was really something. The orchestra, actually, in those days rehearsed half in the southern half of the State and the other half in the northern half of the State, and they never met until the concert day. [Laughter.]

Senator STAFFORD. If I could interrupt, I would just say some of the best string instrument players in the State then lived in Rutland. That is maybe why they had the first one there.

Mr. BLOCK. That is not what I heard from Burlington, but anyway—[Laughter.]

Mr. BLOCK. They did get together for that first concert, and after some bitter fights between the north and the south, they gave a concert to 1,500 people in the Rutland Armory there. That must have been about half the town in those days that came out to hear the orchestra.

From that time on, they kept traveling around the State. You have to realize that in those days there were no interstates. It probably took 5 and 6 hours to get to some concerts and rehearsals, and Carter logged 3,000 miles that first year just rehearsing the orchestra.

In any case, over the next 20 or 30 years, the orchestra developed to the point where it was playing in all the major towns in Vermont, and that means 2,500 people or more. It was a very distinguished career. Dr. Carter was a marvelous man, also. He led the orchestra for 40 years out of the 50 years. He was not only a professional musician, but conducted the orchestra.

He had started a very prestigious string program for children in the State of Vermont. We were visiting the schools regularly. We were broadcasting on radio and television; this was back in the 1950's.

One very unique feature about the Vermont Symphony has to do with government funding. In 1938, the State legislature got together and voted a \$1,000 appropriation to send the Vermont Symphony Orchestra to the 1939 World's Fair. I think this was the first time actually that a State government ever gave money to any arts institution.

The next year, we were designated the official State symphony orchestra, the first one in the Nation, and we have received funding from our State legislature every year since. In fact, right now it is about 7 percent of our budget and keeps us going.

The orchestra has grown over the years. We give about 20 performances right now all around the State. Travel is still as bad as it was before. We still sometimes have 4 and 5 hours to go to concerts over mountains and in the middle of snowstorms, but we make it.

Two-thirds of our musicians are now professionals. It is a fully professional orchestra. Two-thirds of those people live in-State and teach in-State, and this is one of the main aims of the orchestra to have a regional base for the organization where musicians are giving the gift of music to a new generation in-State.

We have a very, very elaborate system of volunteer committees all around the State. Each county has a volunteer committee that

brings the orchestra to town, houses them, feeds them, raises \$10,000 to \$20,000 per concert to have that happen, and goes about setting up the concert series. There are about 300 people involved in this organization just on a volunteer level.

The unique thing about the orchestra this year was that we had to find some way to commemorate our 50th anniversary, and just playing in Burlington or Rutland would not have been enough.

Somebody came up with the crazy idea of, well, would it not be great if we could play in each of Vermont's towns over the next couple of years. Well, there are 251 towns in Vermont, ranging from zero population to about 40,000; that is the biggest city.

Although we could not take the full orchestra to all these towns, they came back with a budget where we could take ensembles—trios, quartets, quintets, and even a little 23-piece orchestra—to play in every town in Vermont, all 251 towns.

Just to let you know where we are right now, we finished 90 of them in 8 months. It has been a remarkable program. It has done everything that it was supposed to do. It has given our musicians more work. We now have some musicians who are considering moving in-State, ones who lived out of State before, because they have enough income in-State.

Our audiences have grown tremendously. We had one of these concerts—the best one that I enjoyed was up in Fletcher, in the middle of a snowstorm. Fletcher has only 600 people in it, but we arrived there at someone's home and there were 150 people there for potluck lunch. And we trudged over the Grange Hall and fired up the stove afterwards and gave a concert for 150 people there. So a quarter of the town heard that concert. This is happening everywhere where we are performing right now.

I would just like to note I submitted some letters of appreciation which I would like you to look at if you have a chance.

Senator STAFFORD. We will make them part of the record.

Mr. BLOCK. Thank you.

Our membership is up 25 percent in 9 months, also, and our budget has doubled in 18 months from \$320,000 to this year over \$600,000. Corporations who we never really had much leeway with actually funded the greater part of this program. They have given over \$100,000 for this, and Vermont probably has one of the lowest corporate tax bases in the United States.

What is happening with these concerts, just to give you an idea—they are 45 minutes long and they are very nonthreatening. They are trying to get new people involved in the orchestra. There is a real give-and-take with the audience.

The concept has been so successful and so imaginative that we have garnered national publicity for this in a big way. We have been featured on the NBC "Evening News" for this, the CBS "Sunday" program, the New York Times, the Wall Street Journal. There is a lot more coming up.

It has just been a tremendous, tremendous, uplifting experience for everyone involved. I would just like to tell a little bit about the NEA's participation with the Vermont Symphony.

Our first grant was given in 1971 to the orchestra and we have been funded ever since, although I might say that the actual dollar

amount has gone down ever since those first grants in the early 1970's.

However, last year, in recognition of the 251 Program, we did get a 30-percent increase in our basic grant from \$14,000 to \$18,000 from the NEA, and that certainly was a good kick in the pants for the whole program. We were able to take that number out and help with our fundraising by saying that we had gotten the increase from the Endowment.

One of the very important programs—and I know Senator Pell alluded to this earlier; he wanted to know from one of the other witnesses if he felt that there should be any emphasis on program or change of emphasis on program.

In the mid-1970's we were virtually bankrupt. The orchestra had gotten to a point where we did have a meeting on whether to have the orchestra go ahead or close it down. Gov. Dean Davis at that time decided that, well—I think his words were, once you disperse a dairy herd, you can never get it back. [Laughter.]

So we decided that it was time to keep going and we at that time applied for a challenge grant from the National Endowment. It was probably the smallest challenge grant every given, \$10,000. But within 2 years, we matched that with another \$59,000, well within the 3-year limit.

For those of you who do not know, there is a 3-to-1 matching capability. You have to match \$3 for every \$1 the Endowment gives. We completely eradicated the deficit in 2 years and we have had balanced budgets ever since. I think that is quite an achievement.

If there is any program that I would like to see beefed up at the Endowment, it is the challenge grant and the advancement grant programs. Regional arts institutions such as ourselves just do not have access to that money anymore. Because of the level funding of those programs, the Endowment has, wisely or unwisely, chosen to focus their attention on large arts institutions.

All that I can say is you can see how far a little money went with this organization here. I would like to see some real emphasis—if there is any money left in the congressional checking account at the end of the year, I think 100 million toward the challenge grant and advancement grant programs would be very well spent money.

The arts institutions have grown to the point and are well managed enough at this point—you have to realize the artistic level of the arts organizations in this country is just skyrocketing at the regional level.

All of these conservatory grads whom we have been churning out over the last few years are being fed into our orchestras right now, and we sound great, especially the metropolitan orchestras, the smaller orchestras.

What we need now is just some money to solidify that whole base. We do have an impact in the communities where we play on the quality of life. Our dollars go very far and our audiences can grow with proper funding and leadership.

I am just very proud of the job that we at the Vermont Symphony do and that all regional arts institutions do, and I urge you to support any legislation that could help the National Endowment.

[Responses of Mr. Block to questions submitted by Senator Stafford follows:]

MORRIS BLOCK

1. YOU GAVE A VERY GOOD EXAMPLE OF THE ENDOWMENT'S CHALLENGE PROGRAM AND THE AMOUNT OF NON-FEDERAL FUNDS THAT COULD BE RAISED WITH A RELATIVELY SMALL FEDERAL GRANT. DO YOU THINK THAT THE ENDOWMENT SHOULD EXPEND MORE OF ITS MONEY IN THIS AREA?
2. AS A RESULT OF THE FEDERAL GRANT VERMONT RECEIVES HOW MUCH NON-FEDERAL MONEY HAVE YOU BEEN ABLE TO RAISE?



2 July 1985

Senate Committee on Labor and Human Resources
United States Senate
Washington, D.C. 20510

Here are my responses to the two questions directed to me.

1. I believe that the National Endowment for the Arts should expend more funds in both the Challenge Program and in the newer Advancement Grant Program. The latter is a very important source of funds for emerging arts institutions. It allows them to begin long-range financial and artistic planning in a measured and careful manner. I would say that major financial emphasis should be placed on this program because it will allow regional arts organizations to develop the professional means of self-support which the larger institutions have been able to build.

At this point, Advancement/Challenge funds are very limited for regional organizations. Many orchestras are at a point in their growth where they could use this assistance but will not be able to apply to the Advancement Program for another 2-3 years if it still exists.

I would highly recommend additional funding of these programs.

2. The \$18,000 in 1985-86 Music Program Funds awarded to the Vermont Symphony has helped to leverage an additional \$150,000 in private and corporate support for our "251" ensemble project and for additional rehearsal time for the upcoming season. The modest increase in the appropriation has given us a big psychological boost in our current fundraising efforts.

Thank you for your assistance.

Sincerely yours,

Morris Block
Manager

Senator STAFFORD. Well, thank you very much, Mr. Block, for a very good statement, very interesting and we enjoyed hearing it. I had two brief comments as a result of it before we go to Mr. Kingston.

First, you mentioned Rutland and its size at the time of the first concert. Actually, it was about 20,000 people then and it is still about 20,000 people today. The other is, of the 251 towns and cities in Vermont, I want you to know the chairman of this subcommittee has, on more than one occasion, visited every darned one of them. [Laughter.]

Mr. BLOCK. Fantastic.

Senator STAFFORD. Mr. Kingston, we would be glad to hear from you.

Mr. KINGSTON. Thank you, Mr. Chairman, Senator Pell. It is indeed a privilege for me to have been invited to come to this subcommittee hearing today. I appreciate that on behalf of the State of Utah and the Utah Arts Council, on which I serve as chairman of the board of directors.

Prior to getting to the predominantly Utah view, I would like to just make an observation relative to the currently proposed Senate legislation, and that is that as I understand it, the current legislation would set a cap on the four accounts within the Endowment's budget.

It would seem to me that since the needs change over time and particularly would be expected to change over a 5-year period of time, there may need to be some flexibility built into the accounts themselves so that the chairman, with the advice of the council, may address those changing needs over the 5-year period.

Regarding the proposed level of funding for the NEA for fiscal year 1986, I would just pass on to you the observation that during discussions among the States last year—Utah shared in these discussions—a level of need within the States was expressed generating a recommendation of \$175 million for this fiscal year for the Endowment.

The arts council in Utah recognizes and supports this figure. Utah is also cognizant of the current effort to reduce Federal deficits. However, we strongly urge that the fiscal year 1986 budget for the arts allow for some expansion over fiscal year 1985 funding levels.

Utah's basic State grant from the endowment has experienced an actual reduction from the 1980 level of \$430,700 down to \$347,300 in fiscal year 1985. And some of Utah's arts institutions have experienced actual decreased support as well from the Federal Government.

This decreased support is due in large measure, I am sure, to the increased number of arts institutions in the Nation requesting support, all stimulated by a growing appetite and appreciation among our citizens for those values the arts provide.

Notwithstanding Utah's recent experience with decreased Federal help, the endowment support has been and is critical to the survival of the quality and level of services which Utah's institutions have been providing for its citizens and the region.

Utah, like the rest of the seven Rocky Mountain States, is essentially rural, with a State population of 1.665 million—a small number relative to the States along the eastern and western coasts.

In spite of the modest population and an even more modest industrial base, Utah has a remarkable record of artistic accomplishment. Our State arts council was established as an official agency of State government in 1899, the first such State agency in the United States.

The agency regularly received an appropriation from the legislature, albeit very small, and was guided by a volunteer board of directors appointed by the Governor, as it is today. This board is comprised both of artists from disciplines as well as citizens at large from the community and has served the council extremely well.

Due in large measure to the early governmental support, which was primarily emotional, the ensuing and significant financial contributions of significant Utah private citizens, and some critical and intelligent, artistic and administrative guidance, the quality of Utah's arts organizations have reached, and in some cases surpassed, national standards of excellence.

For the record, I have listed the names of specific artists who have made enormous contributions in Utah toward the arts, which I would like to be placed in the record, if there is no objection.

I mention the specific artists and administrators because without them, no amount of financial support or legislation can create artistic quality.

Because of these factors and due to the endowment's financial support and leadership, Utah now boasts a Utah Symphony of international stature and a symphony hall rated acoustically and architecturally as good as the best in the country; a first-class ballet company; two significant modern dance companies; a fine Utah State Museum, which this year hosted a collection of Henry Moore's work, but more significantly perhaps continues as our region's primary source of community outreach services in the visual arts.

In the past years, the museum has prepared exhibitions which have traveled to over 60 museums outside the State of Utah, and during that same time purchased the work of over 450 living American artists.

These Utah accomplishments, however, are due not only to the efforts of our own citizens and artists. They have been aided immeasurably by the leadership and support of the National Endowment.

Even though our council was founded in 1899, by the year 1967, just 2 years after the creation of the Endowment, our total annual State appropriation was only \$20,000, and there was no paid staff.

In 1967, the council basically responded to very few established arts organizations, chiefly the symphony and ballet. There was little or no effort, nor ability, to reach beyond the capital city and only the most enterprising within the inner circle knew about State support at all.

With the Endowment's leadership in the form of dollars, management examples, programmatic ideas, and acting as an overall model over the years, our council has this year been able to encour-

age a 1985-86 State appropriation in the amount of \$1,588,200, providing for programming, grants, outreach, and the support of a professional staff of 17.

There has been a renaissance of interest and support of the arts in the United States, and specifically in Utah, due in large measure to the national concern for the arts expressed by congressional support for the Endowment.

While States remain fiercely independent—and Utah has its own unique blend of independence—we appreciate and need reasoned national leadership in this area of our communal national interest.

We in Utah have been successful with our legislature primarily by showing them the example of national support and leadership coming from the Endowment. I would like to stress that this same leadership is ongoing today in two major program categories. Without reading the rest of this testimony, I would like to refer to them now.

One of them is in the area of arts education. The National Endowment has taken a leadership role, along with the National Association of State Arts Agency and specific states, in identifying a major national need for focusing on arts education as a basic within the Nation's schools.

I think that it has been the leadership of the endowment and it has been the example formed by the artists-in-residence programs, taking artists into schools over the last several years under the Endowment's program, that has given us the public support that has been required to make this change in our Nation's schools.

In Utah just last year, and primarily because of the example of the artists-in-residence program, we have now 1¼ hours of credit in the arts required for graduation from high school. It is no longer an elective.

We have been able to secure additional moneys from our legislature for looking at model programs to improve art education as a basic element. We would suggest, and I would urge Congress, if it could use some pressure on the Department of Education, to get the Department of Education also to recognize art education as a national priority within its educational spectrum.

Another program which we see in Utah as being particularly significant now and characterized by a leadership role of the endowment, is the design arts program. That program deals with architecture, landscape architecture, industrial design, graphic design, etc.

I do not think it is a mystery to anyone here—certainly, it is not in any knowing circles—that the issue of design arts is the least and most poorly understood of all the artistic disciplines by the citizens in this country.

An example I would share with you is this. The day before I left for Washington, I had the first meeting ever between an arts council in the State of Utah and our State building board. Our stated purpose for being there was because our legislative language insists that we consider architecture as an art form of concern to the council.

What I proposed to the building board of the State was that we should enter into a dialog about this issue. The building board said that aesthetics was not a part of their responsibility. This is the

group of people who make the decisions about State buildings and State architecture.

The concern here is that this issue is simply not understood; not only by the average citizen, but by people who are making significant and major decisions at the level of government.

We did finally, after a series of interesting exchanges, secure the agreement from the chairman of the building board that they would look at their guidelines to see if there were some way the Utah Arts Council could work with them.

The point of this is that the design arts are significant. They are tremendously important, and it is the endowment, again, helping through its leadership, financial assistance and example to focus the States' and the country's attention on the design arts issue. We in Utah need this help and, with it, we can make our State better.

Our council's board is working toward focusing major emphases in arts education and in establishing programs of public awareness and education in the design arts and aesthetics. It is the current Endowment leadership that has made it possible.

In conclusion, speaking for Utah, we thank the Congress for its foresight in establishing the Endowment and for your clear perspective in knowing where to trim budgets and where to expand them, in the best interests of our country's long-range strength and vitality and in our citizens' understanding of critical human value systems.

[The prepared statement of Mr. Kingston and responses to questions submitted by Senators Hatch and Stafford follows:]

Testimony before the Subcommittee on Education, Arts and Humanities. Supporting Re-Authorization of the National Foundation on the Arts and Humanities Act of 1965, as amended.

Mr. Chairman, members of the committee:

My name is M. Ray Kingston, currently Chairman of the Board of Directors of the Utah Arts Council, and recently appointed by the President to serve on the National Council on the Arts, the Advisory Council to the National Endowment for the Arts.

It is a privilege to speak to you today in behalf of the Utah Arts Council and the State of Utah in support of a five-year re-authorization of the Arts and Humanities Endowments. May I add that Utah also urges Congress to give favorable consideration to the five-year extension of the Museum Services Act.

Prior to giving you a predominantly Utah State perspective, may I make an observation of a specific nature relative to the currently proposed senate legislation? That is, that as I understand it, the current legislation would place a cap on each of four Endowment accounts covering program, treasury, challenge and administration. Since the needs funded by these accounts can, and do change, and would certainly be expected to change (however subtly) over a five-year period, it would seem advisable to allow for yearly flexibility in the amounts of these accounts, giving discretion to the Chairman of the Endowment, with the advice of the Council, to vary the emphasis of these accounts as needs throughout the country change.

Regarding the proposed level of funding for the National Endowment for the Arts for FY 86, I will pass on to you the observation that, during discussions among the states last year, a level of need within the states was expressed generating a recommendation of \$175,000,000.00 for FY 86.

The Utah Arts council, recognizes and supports this figure. Utah is also cognizant of the current effort to reduce federal deficits. However, we strongly urge that the FY 86 budget for the arts allow for some expansion over FY 85 funding levels. Utah's basic state grant from the Endowment has experienced an actual reduction from the 1980 level of \$430,740.00 down to \$347,300.00 in FY 85, and some of Utah's arts institutions have experienced actual decreased support as well. This decreased support is due in large measure, I am sure, to the increased numbers of arts institutions in the nation requesting support, stimulated by a growing appetite and appreciation among our citizens for those values the arts provide.

Notwithstanding Utah's recent experience with decreased federal help, the Endowment's support has been, and is critical to the survival of the quality and level of services which Utah's institutions have been providing for its citizens as well as for the western mountain region. Utah, like the rest of the seven rocky mountain states is essentially rural, with a state population in 1985 of 1,665,000 citizens, a small number relative to states along the eastern seaboard and the west coast. In spite of Utah's modest population, and even more modest industrial base, our state has a remarkable record of artistic accomplishment.

Utah's state arts council was established as an official agency of state government in 1899, the first such state agency in the nation. The agency regularly received an appropriation from the legislature (albeit small), and was guided by a volunteer board of directors appointed by the governor, as it is today. This board is comprised of 13 citizens, 8 of whom are chosen from the artistic disciplines of architecture, dance, folk

arts, literature, music, painting, sculpture and theatre. The other 5 are selected as citizens-at-large with an expressed and dedicated interest in the arts.

Due in large measure to this early governmental support, the ensuing and significant financial contributions of Utah's private citizens, and some crucial artistic and administrative guidance, the quality of Utah's arts organizations have reached and in some cases surpassed national standards of excellence. Maestro Maurice Abravanel in music and orchestral work, Willam F. Christensen, Bruce Marks and Toni Lander in ballet, the late Virginia Tanner, in modern dance for children, Elizabeth Hayes, Joan Woodbury and Shirley Ririe in modern dance, Frank Sanguinetti, the administrator of the Utah State Museum of Fine Arts, Fred Adams and Keith Engar in theatre and Glade Peterson in opera, and certainly, Ruth Draper, the Executive Director of our State Council for the previous 11 years, are only a few of the names of significant Utahns who have led in the creation of those institutions. I mention specific artists and administrators, because without them no amount of financial support or legislation can create artistic quality. Because of these factors and due to the Endowment's financial support and leadership, Utah now boasts a Utah Symphony of international stature along with a new symphony hall rated architecturally and acoustically as equal to the best in the country, the first-class, Ballet West Company, praised after recent performances at the Kennedy Center by the eastern press. Additionally, Utah supports two of the country's finest modern dance companies, companies which have made major contributions, not only to our state and region, but have been instrumental in shaping teaching-residency criteria in dance within our nation's schools. During the period from 1974 to 1979, the Ririe Woodbury Company was the most sought-after company in the Artist-in-Education program of the endowment providing services to more than one-third of the dance residency sites in the country. This year our State Museum of Fine Arts was host to a magnificent collection of Henry Moore's work, but more significantly perhaps continues as our region's primary source of community-outreach services in the visual arts. In past years the museum has prepared exhibitions which have traveled to over 60 museums outside the state of Utah, and during that same time, purchased the work of over 450 living american artists.

These Utah accomplishments however, are due not only to the efforts of our own citizens and artists. They have been aided immeasurably by the leadership and support of the Endowment. Even though our Council was founded in 1899, by the year 1967, just two years after the creation of the Endowment, our total annual state appropriation was only \$20,000.00 and there was no paid staff. In 1967, the Council basically responded to very few established arts organizations, chiefly the symphony and ballet. There was little effort and no ability to reach beyond the capital city, and only the most enterprising within the 'inner circle' knew about state support at all.

With the Endowment's leadership in the form of dollars, management examples, programmatic ideas, and acting as an overall model over the years, our council has this year been able to encourage a 1985 - 1986 state appropriation in the amount of \$1,588,200, providing for programming, grants, outreach, and the support of a professional staff of 17.

The following figures show the primary public funding (State and Federal dollars) of the council's budget for the last several years:

<u>State Appropriation</u>		<u>Federal Basic State Grant</u>	
1980	\$1,063,800	1980	\$437,740
1981	\$1,211,800	1981	\$414,715
1982	\$1,235,900	1982	\$414,715
1983	\$1,324,200	1983	\$377,100
1984	\$1,260,200	1984	\$350,700
1985	\$1,399,900	1985	\$347,300
1986	\$1,588,200	1986	\$347,300

There has been a renaissance of interest and support of the arts in the United States and specifically, in Utah, due in large measure to the national concern for the arts expressed by Congressional support for the Endowment. While states remain fiercely independent (and Utah has its own unique blend of independence), we appreciate and need reasoned, national leadership in this area of our communal national interest. We in Utah have been successful with our legislature primarily by showing them the example of national support and leadership coming from the Endowment.

This vital leadership is on-going today, expressed in the form of two nationally significant program categories within the Endowment. I am referring to the Artist-in-Residence and Arts Education program, and to the Design Arts program.

In the area of arts education, it is my personal conviction, based upon observation of the Artist-in-Residence program over the past fifteen years, six years of active service as a Utah Arts Council board member, two of which serving as Chairman, that it is this program that has paved the way toward a national (and very recent) recognition of the need to return quality instruction and exposure to the arts to our nation's schools as a basic element of education.

Specifically, in Utah in 1984, our State Office of Education, for the first time in our history changed its requirements for high school graduation to include 1 1/2 credits in the fine arts. For the first time in Utah, education in the arts in high school is not considered as an elective, now being programmed in grade levels K - 12. Our legislature appropriated \$146,000.00 to assist in developing model art education programs organized cooperatively between the Utah Arts Council and the State Office of Education.

This change would not have occurred without the passionate support from parents, educators, our State Board of Education, the State Superintendent of Instruction, artists, and our Arts Council's Board, all of whom have experienced first-hand, the dramatic value given to our children by quality exposure to the arts as experienced directly through the Endowment's Artist-in-Schools program and selected and those dedicated arts educators still left in our nation's educational system. We recognize, as does the Endowment, that education must be the core of any sustainable arts support system in the nation, and that this education must begin at the kindergarten level and continue through secondary and higher education. Incidentally, I would be remiss if I failed to mention that the Chairman of the Endowment, Frank Hodsell, has exhibited remarkable understanding, commitment and leadership for this program. I would encourage the Congress to increase the Endowment's budget to allow it to expand the current Artist-in-Residence program, and to allow it, in addition, to provide catalytic funding to states to develop model programs in basic arts instruction, pre-service and in-service teacher training. I would also urge Congress (through whatever means appropriate) to encourage

the Department of Education to consider basic education in the arts as one of its national education priorities. Education should, after all, occur in our nation's schools. And it can occur so much faster with national leadership from the Department of Education.

The second major Endowment program currently providing important national leadership is the Design Arts program, the program that deals with architecture, landscape architecture, urban design and planning, industrial and graphic design. This is an area of our lives and experiences, which is inescapable and pervasive, a discipline which shapes the nature of everything man-made that we see and use, but about which the vast majority of Americans know next to nothing. (This is certainly the case in Utah). Most citizens have no knowledge that this discipline even exists, much less the training to discern quality from mediocrity and junk when they approach the expenditure of energy and hard-earned resources in the planning for, and purchase of these elements.

Quoting briefly from Adele Chatfield-Taylor, director of the Endowment's Design Arts program, "Everyone is exposed to design because everything is designed: a bridge, a newspaper, personal stationary, (a spoon) a house. When you buy a house you are (forced into) making a judgment about its design, about how it looks and how it works.....so I consider that we have, in a sense, the most enormous constituency imaginable. As opposed to other art forms you could avoid if you really wanted to, you couldn't avoid design if you wanted to. It's omnipresent."

The point here is that the Endowment is helping, again, through leadership, financial assistance and example, to focus the states' and national attention on this vital but poorly understood discipline. We, in Utah, need this help, and with it we will make our state better.

Our Arts Council's Board is working towards focusing major emphases in arts education and in establishing programs of public awareness and education in the design arts and aesthetics. It is the current Endowment leadership that has made this possible.

In conclusion, we in Utah thank the Congress for its foresight in establishing the Endowments and for your clear perspective in knowing where to trim budgets and where to expand them in the best interest of our country's long-range strength and vitality, and in our citizen's understanding of critical human value systems.

Thank you.

M. Ray Kingston, Chairman
Utah Arts Council Board of Directors, 1983 - 1985

RESPONSE TO QUESTIONS FROM SENATOR ORRIN G. HATCH

Prior to answering questions one and two, and as an introduction, a brief summary of the existing artist-in-residence program of the Endowment follows:

The program provides funding in two categories (Funds are granted on a matching basis):

1. Artist Residency Grants: available only to State Arts agencies to "place practicing artists of professional excellence in a wide variety of educational settings including: elementary and secondary schools, communities, colleges and universities, cultural and community institutions, business and industry." Residencies can be short-term (11 days to 2 months) or long-term (more than 2 months). This is basically an "EXPOSURE" program, providing hands-on experiences and exposure to the students, teachers, community.*
2. Special Projects: available to State Arts Agencies and other qualified applicants to: "demonstrate and further knowledge of the value of the arts and artists in the education process . . . grants may be for projects which assist in the design, implementation, and/or dissemination of programs which have state, regional or national implications for the field. This is basically an "IMPLEMENTATION" program, providing funds for projects which explore advocacy, provide information, and demonstrate 'how-to'.*

It is my personal view that this current program (which has been essentially an Artist-in-residence program up to now), has been, and is one of the most valuable programs of the Endowment.

* Quoted from the NEA "Artists in Education Guidelines for FY 1985."

This program has exposed students, parents, teachers and administrators to the enormous values to be derived from providing basic arts instruction and direct experience with high quality artists and their work to students within the school setting.

This exposure also occurred in Utah, and over the years has created an awareness of sufficient magnitude that, following the publication of the "Nation-at-Risk" report from the Department of Education (which ignored arts as a basic), a major reaction ensued from Utah citizens, educators and artists to demand that arts instruction also be considered as a **basic** requirement in their children's education from Kindergarten through 12. The result of this 'rebellion' is that the Utah State Office of Education last year adopted "Arts as basic" and now **requires** 1 1/2 credits in the arts for graduation from High School.

As to how an arts education program in the schools should work:

There must be recurring, sequential arts instruction beginning Kindergarten and extending through 12th grade (as is now mandated in Utah). The problem is that there is a tragic lack of skilled teachers in the arts at every grade level, and many of those teachers, who now have the responsibility to instruct, do not even have an awareness, much less a basic knowledge of the fundamentals of the arts they are supposed to be presenting. There is also a lack of understanding of and commitment to the need for these programs on the part of some principals and administrators.

At this time the Endowment is studying ways it can help the states by adding a new and expanded component to the current Artist-in-Education program which would provide catalytic funding to states which have demonstrated the degree of sophistication required to move from a simple "Exposure" program to one which is designed to provide the setting for long-term change in the way arts are presented and understood, and in the student-teacher-parent-administrator perception of the value and need for basic arts instruction.

The "model" programs referred to in my testimony would receive funding from

federal, state and local levels to bring together in an actual school and/or district setting, all the key players required to initiate, plan and maintain this long-term change. These 'players' include: Education Administrators (principals, district and state superintendents, and arts supervisors), teachers, artists, parent-teacher representatives, those from higher education whose responsibility it is to **produce** the teacher in the first place, local arts resources (museums, orchestras, dance and theatre groups, local practicing artists, etc.), all of whom work together to devise implementation plans and create **models** for teaching basic, sequential core elements in the arts in a way which truly instructs and also ignites the creative spark which 'turns the student on' to learning. Once the model program is working (and it has been shown to work in some states already) interest in the program builds to include surrounding schools and districts. It works primarily because all the necessary support system (the players) have 'bought into' the process, and it grows because it is observed by 'outsiders' that a better quality, happier, less vandal-prone student is produced in the process. Teachers acquire in-service training in these models and become better equipped to teach.

What is needed at the Federal level is to provide additional funds to the Endowment which will allow it to **continue and expand the current residency program and also to provide funds which can assist the states by providing INFORMATION, ADVOCACY MODELS, CURRICULUM EXAMPLES, CATALYTIC (MATCHING) FUNDING, POLITICAL-PROCESS ADVICE, ETC.**, for bringing local model programs into being.

Awareness of aesthetics should be a by-product of good instruction in the arts. However, understanding of aesthetic principles should be reinforced by structuring the core arts curriculum to include specific reference to the general subject of aesthetics (the 'language' of the arts). Even mentioning the word in our schools would help. I dare say that 95% of our students graduate without hearing the word, much less having it

defined for them. It is possible that a core-class in aesthetics could be established as the central 'trunk' of the tree of arts instruction around which the specific arts discipline (or branches) are related. "Aesthetics" really deals with the language of sensitivity, and must be described and presented as a valuable intellectual pursuit. It is the discipline which also allows the individual to exercise better-informed judgment in his or her evaluation of man-made products and of architectural and urban environments.

The Committee on Labor and Human Resources could assist in the following ways:

1. Maintain and increase (where possible) the level of funding of the N.E.A. This agency has been of enormous value to the states, its money matched and multiplied many times. It is the national leadership model for the states.
2. Encourage the Department of Education to include art education as one of its national priorities and to provide national leadership. Currently, it does not.
3. Provide political assistance to the states in advocating and legitimizing the value of basic arts instruction and aesthetic awareness. (For example, currently in Utah, our state Arts Council is now being told by the Department of Community and Economic Development that in order for the Arts Council to obtain **any** increase in its appropriation, it must show how such an increase will create new jobs. This is a **by-product** of support for the arts but certainly not the mission of the Utah Arts Council. This political, economic and cultural ignorance at our state leadership level might be corrected by strong political leadership from the Committee on Labor and Human Resources or by a direct, pointed phone call from our distinguished Senator to our new Republican Administration in Utah.)

QUESTIONS FROM SENATOR STAFFORD FOR

RAY KINGSTON

1. HAS THE ENDOWMENT'S CHALLENGE GRANT PROGRAM HELPED YOU TO RAISE MONEY IN YOUR STATE?
2. YOU MENTION IN YOUR TESTIMONY THAT THE CAP ON THE FOUR ENDOWMENT ACCOUNTS INCLUDED IN OUR BILL COULD BE TOO INFLEXIBLE. HOW MUCH FLEXIBILITY DO YOU THINK THAT THE ENDOWMENT NEEDS?
3. YOU MENTION THAT THE UTAH ARTS BOARD IS EMPHASIZING PROGRAMS IN ARTS EDUCATION AND PUBLIC AWARENESS. COULD YOU GIVE THE SUBCOMMITTEE A FEW EXAMPLES?

RESPONSE TO QUESTIONS RAISED BY SENATOR STAFFORD

1. The Endowment's challenge grant program has helped Utah raise money for the arts. Up to this point, the challenge program has been available only to specific (and usually the larger) arts institutions in Utah. As the Endowment moves toward the possibility of allowing direct challenge grants to state arts agencies (in approximately 1988), this will allow our state arts council to 'leverage' additional (matching) money from our legislature, which then can be added to the federal dollars and then granted (on a matching basis) to our arts institutions, both large and small.
2. It is my belief that the Endowment should have complete flexibility to adjust the four accounts, at the discretion of the Chairman and as advised by the National Council on the Arts. If this is not practicable, then I would suggest as an interim approach, that each account should be allowed up to a 10% increase in its level, again at the discretion of the Chairman and as advised by the Council, and keeping within the limit of the overall appropriation for the total of the four accounts within the Endowment.
3. The Utah Arts Council and its Board of Directors is emphasizing programs in arts education, and is working toward developing programs of public awareness and education in the design arts and aesthetics. Specifically, these current efforts include:
 - A. Establishment of seven model school and district sites throughout Utah, utilizing the 1985-86 FY Utah State appropriation of \$140,000.00 (and on a local school/district matching basis). These model sites can receive state funding assistance only if they identify specific representatives from the following resources: (1) Educational Administrators (principals, district superintendents); teachers; PTA's (state and local); artists (A.I.E., or equivalent quality); local or regional arts resources (museums, dance and

theatre companies, orchestras, chamber ensembles, and soloists, and individual qualified artists), and representatives of higher education's teacher-training departments of education and Fine Arts.

They must also demonstrate a management system for the program whose commitment is to quality arts education and to long-term change in that educational process.

- B. We are also cementing a shared, cooperative and trusting partnership between the Utah Arts Council and the Utah State Office of Education. This is in recognition of the fact that quality, long-term positive change in basic arts education in our state's schools can only be accomplished if both agencies and their relative constituencies are involved and committed.
- C. The Utah Arts Council changed its job description for its Artist-in-schools Coordinator to include credentials in education as well as arts administration. We now have someone on our arts council staff who "speaks the educator's language".
- D. We are working toward establishment of a line-item account in the state's education budget which is to be used exclusively for in-service arts instruction training for elementary and secondary teachers.
- E. The Utah Arts Council Board has initiated a change in its makeup to include a board member with Arts Education experience and credentials. This is to assure an on-going, future commitment of the Arts Council to the goal of improved art education.
- F. We are all working our tails off.

In the area of public awareness of the design arts and aesthetics, the Council and its Board is doing the following:

- A. Securing a staff person who would direct the state's programs in the design arts.
- B. Beginning a dialogue between the state Building Board and the Utah Arts Council's Board to find ways to improve the aesthetic quality of our state's building inventory. We are soliciting our Governor's personal involvement in this effort.
- C. We are encouraging design competitions for state and public planning and architectural commissions.
- D. We are soliciting, from the Endowment, start-up, partial funding for our design arts coordinator as well as Endowment-prepared presentations of the value of the design arts for use in public meetings and the media. (These materials are excellent incidentally.)
- E. We are encouraging the formation of local community arts councils throughout the state which will become local advocates for these issues.

Senator STAFFORD. Thank you very much, Mr. Kingston. Between you and Mr. Block, you have answered all the questions that I and my staff had prepared, and so I think I will just say thanks on behalf of the committee and warn you that I did reserve the right to other members who may not be able to be here this afternoon to submit questions in writing, and if they do, we would appreciate your early convenience in responding to the questions.

Mr. KINGSTON. Thank you very much.

Senator STAFFORD. I am very grateful to you both. Mr. Block, maybe I will see you in Vermont before long.

The third and last panel this afternoon will be Dr. Edmond P. Pillsbury, director, Kimbell Art Museum, Fort Worth, TX; Mr. John Wilmerding, deputy director, National Gallery of Art, in Washington; and Mr. Michael Spock, director, Boston Children's Museum, Boston, MA.

We might go in the order in which I called your names, if that is agreeable, but the chair has no particular protocol if you have agreed amongst yourselves as to a different order of procedure.

STATEMENT OF EDMOND P. PILLSBURY, DIRECTOR, KIMBELL ART MUSEUM, FORT WORTH, TX; JOHN WILMERDING, DEPUTY DIRECTOR, NATIONAL GALLERY OF ART, WASHINGTON, DC, ACCOMPANIED BY ELIZABETH CROOG, ASSOCIATE GENERAL COUNSEL, AND DODGE THOMPSON, CHIEF OF EXHIBITION PROGRAMS; AND MICHAEL SPOCK, DIRECTOR, THE CHILDREN'S MUSEUM, BOSTON, MA

Dr. PILLSBURY. OK, I will go ahead.

Senator STAFFORD. Dr. Pillsbury, we will hear you first.

Dr. PILLSBURY. Yes. Good afternoon, Chairman Stafford and committee members. Thank you very much for your invitation to testify on behalf of the Arts and Artifacts Indemnity Act. I am the director of a medium-sized art museum in the Southwest, as well as current chairman of the indemnity advisory panel.

I should say at the outset that I heartily agree with the characterization of the Arts Indemnity Act in a recent study as "frugal and benevolent." The accomplishments of this particular program are extraordinary. The program has both advanced and diffused knowledge in all the arts and humanities, and made possible some 200 international loan exhibitions over the last 10 years that have given hundreds of millions of our citizens throughout the United States the unprecedented chance to appreciate firsthand some of the world's greatest cultural treasures.

The program is, without question, also one of the most cost-effective exercises in Government aid to education. The total out-of-pocket expense to our taxpayers over 10 years has been just \$350,000, which includes a single claim payment of \$100,000 and all administrative expenses, or \$35,000 a year.

On the other hand, the aggregate savings in insurance premiums—that is to say exhibition costs that would have otherwise required support from private or Government sources—are believed to be in excess of \$16.5 million.

Moreover, and much to the credit of the program, administration of indemnity under the Federal council has always adhered to the

highest and strictest professional standards in safeguarding the irreplaceable cultural property of other nations entrusted to our museums and in protecting the U.S. Treasury against undue financial risk.

An outside advisory panel of art experts and museum professionals from around the country reviews the value and risk of each loan in relation to the cultural significance of the individual projects. Strict limits on individual shipments are imposed.

Detailed facility reports are required. Fragile or delicate artifacts are disallowed. Excessive valuations are disqualified. And, of course, as a further protection of the U.S. Treasury against undue risk, there is an aggregate ceiling for the whole program, a per exhibition limit, and a sizable deduction for any eventual claim.

The Endowments are not proposing to alter the deductible, which is from \$15,000 to \$50,000, or the per exhibition limit, which now stands at \$50 million. But they have requested that the program be made available to more exhibitions by raising the ceiling.

Why should the overall ceiling be raised from its current \$400 million level to a proposed \$650 million? Principally, two reasons; one, to keep up with the rapid inflation in the international market for premium art works. The average application since 1981 has risen from an average \$11.5 million to nearly \$22 million.

Second, to keep up with the strong demand for indemnity based on actual applications and letters of intent about future projects; to my knowledge, there is no significant demand at this time to justify a ceiling higher than \$650 million. That does not mean the ceiling should not be reviewed, however, on a regular basis.

We are not recommending that the per exhibition limit of \$50 million be raised because out of nearly 200 exhibitions indemnified under the program, only 12 have exceeded \$50 million. The average exhibition indemnified has been only \$14 million.

The proposed change would accommodate the inflationary aspect of work of arts in the vast majority of exhibitions served by the program and allow the program to indemnify a greater number of exhibitions.

It also—and I think this is the critical point—it also fulfills the aims of the original legislation in ensuring that all parts of the country can share equally in the benefits of the program rather than restricting the benefits to the largest institutions in this country.

In addition, from a practical standpoint, if the first \$50 million of losses or damages to an exhibition is covered by Federal indemnity, the cost of purchasing excess insurance is relatively inexpensive in relation to other costs of shipping and installation.

The fact is, with exhibitions, as with education generally, bigger is not always better. The Endowments are recommending that the claims payment process be expedited for smaller claims. Prompt claim payments are essential for the credibility of the program.

The law as it now reads contains only an authorization to appropriate moneys to pay claims. This has meant that in the one instance where a claim was filed, 17 months elapsed from the time of claim certification to the appropriation.

No abrogation of the indemnity program's responsibility for claims investigation is intended. The investigation will remain as

rigorous for a minor claim as for a larger claim. The payment of a larger claim would entail the process currently used for all claims investigation, certification by the Federal Council to the Congress, request to OMB for a supplemental appropriation, the President's signature and a submission to the Hill, and the passage of a supplemental appropriation bill.

It is also recommended that four members be deleted from the Federal council—the Secretary of the Smithsonian, the Director of the National Gallery of Art, the Secretary of the Senate, and a member from the U.S. House of Representatives—since they are not presidentially appointed and thus cannot put the U.S. Treasury at risk. They have never voted on indemnity.

Thank you.

Senator STAFFORD. Thank you very much, Dr. Pillsbury.

Next, we will go with you, Mr. Wilmerding, the Deputy Director, National Gallery of Art.

Mr. WILMERDING. Thank you, Senator Stafford. I think you are aware that we already submitted a statement for the record.

Senator STAFFORD. Yes.

Mr. WILMERDING. And I might only comment on one or two of those points rather than read it.

Senator STAFFORD. We would make your written statement a part of the record as if read and encourage you to comment on it as you wish.

Mr. WILMERDING. Thank you, sir.

Could I also introduce two colleagues who have worked closely with us on indemnity?

Senator STAFFORD. We would be delighted to have their names.

Mr. WILMERDING. Elizabeth Croog, to my left, is the associate general counsel of the National Gallery, and to my far left Dodge Thompson, the Chief of Exhibition Programs, both of whom have worked in detail on the various exhibitions over the last 10 years that have involved our participation in indemnity and may have some technical information for you if you request it.

I also, and I think the Gallery as a whole, support the proposals that Mr. Pillsbury has just made to you in modifying some of the legislation. Most specifically, we also agree in raising the aggregate value for any given year to cover indemnity.

I think I differ with my colleague, however, in arguing that we would like to see within this overall ceiling the individual limit per exhibition—that ceiling also be raised. I think there are a couple of reasons for this which I would bring forth out of our own personal experience.

While it is true that in the last few years there have been very few exhibitions that have actually reached the particular ceiling per exhibition, I think experience shows—certainly ours does—that over the last few years, we have been organizing a whole group of exhibitions that in their total valuation have, in fact, either approached or exceeded the per exhibition limit.

More importantly, I think, rather than worry about the past, we have pending or will be about to submit to the indemnity panel exhibition proposals for indemnification coming up in the next year and a half, and I would say six or seven over the next year and a

half—we know just in terms of our best-guess projections, that they will exceed in total valuation the per exhibition ceiling.

But it seems to me in some ways, aside from projecting our own figures, that in a way the per exhibition ceiling is kind of a red herring; that is to say, if we all accept the idea of raising the entire ceiling, then I am not sure it really matters in terms of risk having a lower ceiling on the individual exhibitions.

What really counts is the review process by the professionals. That is where the risk ought to be reviewed and ascertained, so that I am not sure that maintaining the present cap on individual exhibitions is serving the purpose that was intended.

Second, I would argue that raising the per exhibition ceiling gives greater flexibility both to us and to potential partners, and here, I think, is the argument whereby this kind of flexibility can assist the smaller museums out there in the country who might want to or be able to participate.

Likewise, that also applies to a couple of other points we submitted for the record; that is to say we would wish to encourage the elimination of the so-called all or nothing approach to indemnification on a single exhibition application.

We would encourage indemnifying up to certain levels—partial indemnification, so to speak, spreading the possibility much more widely, again to benefit, we would hope, smaller institutions.

That also applies to the argument that we would encourage that the indemnity panel look at the possibility of committing indemnity funds or the indemnification process at least, again, partially, several years in advance, obviously with a final decision to be ratified and the total amount to be confirmed at the time of the exhibition.

One of the real problems, as we see it, for the small institution either initiating an exhibition or participating and sharing expenses with us or any other large museum is that they have to worry about finding the insurance premiums, and they cannot do that, certainly, 2 or 3 years in advance.

So if there were ways of partial indemnification and commitment further in advance, I believe this would benefit not only the small museums, but, by definition, a larger number of people coming to see these exhibitions.

There is one other point I did not put in the record, but I know this has been proposed to the committee and I think it is also worth considering, and that is the proposal to eliminate the provision for a strict exchange requirement, as the legislation, as I understand it, is now written.

I say that with two points in mind. One, there is a specific exclusion at present whereby works of art lent from American collectors and museums and from foreign lenders in the same exhibition—only part of that exhibition can be indemnified.

The exchange provision as it is presently written only applies to separate exhibitions, one going one way, the other coming back in return. And it seems to me against the provision, and indeed really against the spirit and intention of the exchange idea to exclude a single exhibition where there are lenders from both sides, for example, of the Atlantic.

A case in point just to illustrate: Our large El Greco exhibition of 1982, which borrowed from a great many American museums and also from a number of museums, of course, in Spain, was shown at the National Gallery and was subsequently shown in Spain.

Indemnification applied to works of art lent to the National Gallery from abroad, but when the same exhibition and the same works of art went to Spain, the indemnification could not apply to the American loans. It seems to me that that is silly catch-22 that, in the end, cost all of us extra money in insurance premiums that I think was probably not necessary.

Beyond that, the question, I know, has been raised about removing the exchange provision, with the idea that this might assist in the lending of American works of art abroad to foreign countries. There is an argument that this might become an open-ended issue.

It seems to me worth considering that the loan of works by American artists and American art abroad and having us indemnify those exhibitions or those loans, at least is arguable as a good thing for American interests abroad; that it does not necessarily need to require a specific quid pro quo, a specific lend-back, under the exchange provision.

Obviously, this needs monitoring; it needs reviewing—the same kind of professional process that goes on now. But one could argue that that is a good thing for American culture to be shown abroad, to have our indemnity process aid in that possibility.

Moreover, in the long run I suspect that without a specific exchange return being required in advance, those of us in American museums who want to lend or consider lending American collections or American holdings or works by American artists to foreign countries see this as similar to the USIA or the Fulbright scholarship programs—in other words, showing American culture abroad.

It may, in the end, allow us a certain kind of leverage to request loans from foreign countries to us and ask for them to consider indemnifying those objects when they come to us rather than tying it to a specific 1-to-1 exchange. I think that the same kind of benefit in the long run may accrue to all of our institutions.

So these, in sum, sir, are some comments on the particular proposals we have made.

[The prepared statement of Mr. Wilmerding follows:]

Statement of John Wilmerding
Deputy Director
National Gallery of Art

Before the Subcommittee on Education, Arts & Humanities
of the Committee on Labor and Human Resources
United States Senate

June 19, 1985

I come before this Subcommittee to urge that S.1264 amend the Arts & Artifacts Indemnity Program to provide the maximum possible indemnity coverage, thereby enabling the National Gallery of Art and all other eligible institutions to bring to the American people valuable and unique cultural and artistic objects from all over the world.

The Bill, as introduced, would raise the aggregate value that may be covered by indemnity at any one time from \$400 million to \$650 million. We encourage this change and urge also that the maximum amount that may be indemnified in any one exhibition be raised from \$50 million, which has been the maximum since the program was enacted in 1975, to at least \$75 million.

A major expense of bringing art objects to this country for exhibition is the cost of insuring them for their full value. It was specifically to reduce these insurance costs and to encourage the exhibition of such unique objects to the American people that the Indemnity Program was established by the Congress in 1975 and the program has, during its ten years of operation, made possible such diverse and important exhibitions as Treasures of Tutankhamun, Splendor of Dresden, Art of Aztec Mexico and Old Master Drawings from the Albertina. The beneficiaries have been not only the National Gallery of Art but also the many other museums around the nation who have participated in the exhibitions. Smaller museums in particular might otherwise have been prohibited from participating due to limited financial resources. The primary beneficiary, of course, in all cases has been the public who enjoyed these exhibitions throughout the country at virtually no expense to the taxpayer for this significant reduction in overall exhibition costs.

The merits of the Indemnity Program are unquestioned. But the drastic and dramatic increases in values of art and related objects that are presently taking place in the art market are fast rendering the current ceilings ineffective to promote and sustain the Indemnity Program as it now exists.

For these reasons, the Gallery urges that the ceiling per exhibition as well as the overall ceiling be raised.

We would also like to see the deductible amount eliminated, giving us true first dollar coverage because, as you know, the major cost of commercial insurance is first dollar coverage.

Consistent with this, the Gallery also urges that the Indemnity Program modify its present all-or-nothing approach to indemnification and spread the savings in insurance premiums to more exhibitions by giving partial indemnification, e.g., the first \$5 million or \$10 million of loss, to exhibitions it cannot indemnify to the maximum because of the overall ceiling.

Similarly, we urge that the maximum indemnity coverage per conveyance be raised, so as to economize as much as possible on the costs of providing transport, security and couriers for objects coming from abroad.

Finally, we propose that the Indemnity Program begin to commit indemnities further in advance, which is when museums are being required to commit to exhibitions. A museum must often decide whether it will participate in an exhibition 2-5 years before the exhibition is to take place - and, in fact, long before the list of objects that will be lent to the exhibition is firm. If there is a commitment sufficiently in advance to indemnify, for example, the first \$5 million or the first \$10 million of the exhibition, thereby reducing the insurance costs that must be shared, a smaller museum would be able to commit itself to an exhibition it otherwise could not afford.

In sum, increasing the maximum that may be indemnified per exhibition will result in increased flexibility for the Federal Council, decreased costs for the museums, and increased benefits to the public, without in fact increasing the risk or cost to the American people.

Senator STAFFORD. Well, thank you very much, Mr. Wilmerding. Now, Mr. Spock, we would be glad to hear from you.

Mr. SPOCK. Thank you, Mr. Chairman. I would also like that the——

Senator STAFFORD. Would you be willing to pull the mike up a little bit?

Mr. SPOCK. Yes, sir.

I would also like that the written testimony that I had submitted earlier would stand on the record.

Senator STAFFORD. Without objection, we will make that a part of the record as if read.

Mr. SPOCK. I would just maybe highlight one or two things. In the first place, I would like to just emphasize, in the way that some of the other testimony has today, that from our standpoint as a representative of a mediumsized museum serving a fairly broad spectrum of audience, the National Endowment for the Arts and, in fact, the other Federal programs that help support museums, have been an enormously helpful to our efforts and, have supported the kinds of programs that cannot be supported in any other way.

Particularly in our case, while we have been rather successful in generating earned income and local and State support for our efforts for ongoing programs, the Federal money has been essentially an R&D pool and has allowed us to develop new ideas and programs and to share them with other museums across the country.

Since we have been a heavy feeder at the Federal trough and a grateful user of these resources, our experience has been that it has been a well administered program. The unfailingly thoughtful staff is accessible. The panel systems work well. Our whole sense is of it being one of those rare Federal programs that everybody feels reasonably good about.

I would like to particularly talk about some things that relate to what our museum does on the issue of art education, and also look at what I think is a perfectly understandable, but somewhat unfortunate narrowing of the focus over the lifetime of the Arts Endowment, and the museum program.

What we see happening is that as a way of neating up the edges of the program and helping the decisionmaking be more clear cut, the guidelines and the categories within which funding is allowed have become more and more circumscribed.

What I would like to do is illustrate this in two ways: one is with some materials from the museum that I brought down. I do not know how this is going to appear on the record, but I will use it as a way to lend some insight into this work by passing some of these materials out.

They are from a kit which we use to talk about the issue of Japanese culture as a way of helping American kids understand, their own culture and sensitivities to other peoples'.

In this case, we use it as a way to bridge the museum's resources to those needs in the schools. I think you must all be aware that the amount of demands that America as a country is placing on its educational system has increased and the resources that are really there to meet those demands are becoming less flexible and more focused on the basics.

As a result, the kinds of things that are in museums and other cultural institutions are now more necessary for the day-to-day survival of teachers and for the survival of the arts and humanities, and even in some cases the sciences, in the schools.

What you have in cultural institutions like museums are resources that include collections, expertise, and in the case of some institutions like ours a lot of teaching materials that can be used firsthand in classrooms.

This kit is one of many that we have in the museum that circulate all through New England. It is sort of a medium-level kit. Some of our kits are so elaborate that, in fact, they represent 3 or 4 weeks of curriculum, with a teacher's guide and everything else that a teacher needs to teach the unit.

Some of the things are as simple as an exhibit that can be put up in a hall trophy case in the school for kids to view. This kit falls in between and looks at the issue of the Japanese New Year. It allows kids to get directly involved in the classroom by making the materials they can use in Japanese New Year activities.

I would like to pass these around for you to look at because that is what we do in the classroom, too.

You can see each unit is actually a subunit with a specific activity. They have to do with everything from writing New Year's cards, to doing the first piece of ritual writing that starts a year, to even playing a game. It is a little like our pin the tail on the donkey, except it is one in which you, blindfolded, place the eyes, nose and mouth on a figure, and is one of the things that is done at New Year's.

Now it seems to me that what is interesting about this is that this is the kind of outreach service and program that, under what used to be called the Wider Availability of Museums Program in the Endowment, we got R&D seed money to begin to do this kind of activity.

Now, in recent years, the Wider Availability Program was folded back into the Utilization of Collections Program. In turn, that program has been narrowly defined as a way of exposing the public to the core collection of the museum.

Our core Japanese collection consists of about 5,000 everyday household objects, toys, games, and things like that, plus a 100-year-old Japanese house from the Nishijin silk-weaving district of Kyoto, which children have a chance to visit and even spend an overnight in. Everything in the house works: the kitchen, the bathroom, and things like that.

Now, I support notion of using core collections, and so I am not really arguing against the basic idea of utilization of collections. I am just saying that leaving it as the exclusive public interpretive section of the Endowment's museum program is too narrow and too focused for us to do some of these things.

The other idea I would like to address is really a personal one from my own childhood. I was a dislexic kid and it was the fifth grade until I began to decode the whole business of reading and writing.

I was one of those extraordinarily lucky kids that went to a school which had a heavy base in the arts and humanities as a regular part of the program. Not only did we do art and craft activi-

ties every week as a regular part of the curriculum, but, in fact, those arts and crafts activities infused every other part of the curriculum. They were a part of the math we did, the science we did, and the writing and reading we did.

Not only was I able to find parallel routes to intellectual issues within the curriculum, but, I was also able to experience some success at a time when I was doing miserably in some of the things that are the usual measure of success in schools.

As a result, I was able to wait out that period while my developmental system caught up with me, and I was able eventually to learn how to read and write and be successful in a more conventional sense.

But when you think of so many kids in schools now who are facing that same kind of barrier—and as the focus becomes more and more on a direct, frontal approach to the three R's—their capacity to succeed in school becomes more and more difficult.

So I would emphasize that functioning in your capacity as a congressional oversight committee to the Endowments, the committee could well lean a little on the advisory boards, the panels and the administration of the Arts Endowment to say that there needs to be at least a category of "none of the above," which could be used as a way to fund the development of programs that use museum resources, both the expertise and the human resources of those institutions, as well as the collections in ways that are a little more inventive than just bringing school kids in to tour the core collection or to hand out preparatory materials before the tour.

I am prepared to answer any other questions if you have them. Otherwise, at the end of this hearing I will collect my things and go home.

[The prepared statement of Mr. Spock and response to question submitted to him follows:]

Testimony Presented Before
The Subcommittee on Education, Arts and Humanities
on the Reauthorization
of the
National Foundation on the Arts and Humanities Act.

By Michael Spock, Director
The Children's Museum
Boston, Massachusetts

Today I speak to you from a perspective of a medium-sized museum serving 450,000 visitors each year with an educational program reaching another 250,000 through multiplier services to teachers, community workers and parents. With a budget of approximately \$3 million and a staff of 130, in the last 20 years the Museum has received more than 100 grants in excess of \$3 million from the National Endowment for the Arts and from the National Endowment for the Humanities, the National Science Foundation, Institute of Museum Services and the Office and Department of Education. While most of my examples are from our Museum, I think they are similar enough to and will provide insights into the extraordinary impact of the Endowments on the growing effectiveness of America's museums in serving the needs of its citizens.

Let me begin with a wholehearted endorsement of the National Endowment for the Arts. It is well conceived, makes an impact way out of proportion to the modest federal investment, stimulates other giving and underwrites programs that could not be funded from other sources, and is fairly and efficiently administered. After years of operation it remains one of those rare federal undertakings: a vital, necessary and widely endorsed program. Let me offer a small example from our institution that illustrates this multiplying effect of an NEA grant.

In 1976 a \$17,000 Aid to Special Exhibitions grant from NEA allowed the Children's Museum to develop and mount its first version of "What If You Couldn't...?, An Exhibit About Handicaps" during the

first year of the mainstreaming of special needs students in public schools. This exhibit, which helped kids and adults learn about disabilities and their remediation, was enthusiastically received, and within three months more than 40 requests for copies had been received from museums throughout the country. Since then, the exhibit has been redesigned and remounted in our new location; it has travelled for two years with the Smithsonian Institution Travelling Exhibition Service; is currently being travelled by us; has reached at least one million visitors in more than 15 museums. Growing out of that work many other children's museums and science centers have created their own versions of the exhibit; a book with the same title and geared toward middle-school children has been published by Charles Scribner's Sons; a multi-media curriculum unit was developed under a sub-contract to the Bureau of Education for the Handicapped and is now sold nationally and circulated regionally; the Museum has served as a model site for the National Committee, Arts and the Handicapped; has been the site of the Massachusetts Very Special Arts Festival; has produced training materials and a videotape for teachers working with special needs children in mainstreamed settings; has published an accessibility manual for museums; and has attracted funds from the Foundation for Children with Learning Disabilities, the Polaroid Corporation, the Helena Rubinstein Foundation, the National Committee, Arts and the Handicapped, the Bureau of Special Education and from private individuals. It is important to note, however, that today under existing guidelines we could not successfully apply to the NEA for that original project.

Another local example of the Endowment's role in providing key funding at critical moments is the work of the Cultural Education Collaborative in bringing rich cultural institution resources to bear on the educational needs of children in the Boston Public Schools. Since 1974, the Children's Museum and more than 40 other arts and humanities organizations have been linked to more than 80 schools in providing in-depth, multisession experiences in the performing and visual arts, history, literature and science. Not only have these programs in some small measure substituted for similar programs decimated by funding cuts and a renewed emphasis on the basics, but they have helped enliven and motivate such fundamental skill acquisition work as reading, composition and mathematics. All this was done with staff, collections and technical skills unavailable to even the most well-financed school systems. Over the last decade, relatively small federal grants have stimulated more than \$6 million in state and local government and foundation grants that underwrite useful, in-depth programs that have reached more than 135,000 children.

So you can see that in these two examples, and in thousands of other programs nationwide, the taxpayer's money is well spent.

If you will bear with me, I would like to make a few specific observations about the Arts Endowment and awarding of grants.

- . The peer review system is fair, reasonably objective and reduces the chances for political considerations to contaminate the grant making process.
- . NEA is well administered. Staff are available, helpful, responsive, thoughtful and hard-working. They are key to the success of the agency and furthering its purposes.
- . The application process is straight-forward and appropriate for the levels of funding available. In comparison with NEH's over-elaborate application procedures that require an investment of \$5,000 to \$10,000 to prepare, NEA is accessible to organizations of all sizes and levels of sophistication and encourages proposals that are not sure bets.
- . In earlier years, under the Wider Availability Program within the NEA Museum Program, museums, schools and artists were able to reach a broader public. "Mainstream" and "alternative" museums were able to collaborate to plan and execute programs for non-traditional audiences, with each institution bringing their own unique capabilities to such projects. Kits and special programs could be developed to reach out beyond the museum's walls into schools and community centers. Under this program teachers and community workers were able to take courses and seminars in museums to learn how to integrate arts education into their total curriculum. Museums were able to organize festivals and special events around specific themes which allowed visitors to gain first-hand exposure to and

experience with the widest variety of arts from our own and other cultures. Unfortunately, Wider Availability has been folded into the Utilization of Collections program and the emphasis has been placed on the use of museums' permanent collections in a specific exhibit. While we support the use of permanent collections in serving the public, we are disappointed that the broadest range of museum experiences has been circumscribed by this change.

- . While I have been speaking primarily about the Museum Program within the NEA, I would like to applaud two other programs which have provided the Children's Museum with important support in educating our audiences about the arts: the Design Arts and Folk Arts Programs. They share all the hallmarks of excellence outlined in my earlier remarks and have played an important role in enriching the fabric of arts experiences throughout the country.
- . Although the NEW hearings will be tomorrow, I would like to take this opportunity to comment on an issue related to both endowments. As originally conceived and administered, the NEA Museum Program was more broadly available to all types of museums. With the narrowing of its scope in recent years, more Museum Program and Renovation grants have gone to art museums, NEH has continued to fund art museums, but has no provisions for renovation grants. We would encourage a return to broader interpretation of grant eligibility for the NEA and/or the addition of provisions for renovation grants within the NEH.

Finally, I would like to express, on behalf of the entire museum community, our wholehearted support for the Committee's inclusion of the Museum

Services Act within the proposed reauthorization. With grants in the \$25,000-50,000 range, IMS has provided critical operating support to the Children's Museum. During IMS' first year, the Museum received a grant that allowed us to cover revenues lost from the 10 weeks we were closed to move to our new headquarters. The second year provided funds to upgrade our business office to keep pace with the three-fold increase in our budget resulting from the move. In a subsequent year, IMS funds made it possible to unpack our collections following the move to make them more accessible to the staff and public. Another grant allowed us to upgrade and create new kits for schools and community centers to keep pace with growing demand. A small IMS Conservation grant is allowing the Children's Museum to increase climate controls in public exhibit spaces that will in turn make it possible for more environmentally sensitive collections to be on view. If funded, this year's IMS application could help us bridge the transition from nine years of capital giving to one in which we have to rely entirely on operating support. For our part, the Children's Museum has been able to maintain a balanced budget and continue providing exhibits, programs and services to more than 700,000 children, parents, teachers and community workers each year with this vital federal commitment.

In conclusion, I urge the Senate to authorize the National Endowment for the Arts, to continue the modest support which encourages such an array of quality arts programs and leverages significant support from other quarters.

MICHAEL SPOCK

1. DO YOU THINK THAT THE ARTS HAVE PLAYED AN IMPORTANT ROLE IN THE EDUCATION OF HANDICAPPED CHILDREN? WOULD YOU PLEASE ELABORATE?

As I suggested in my testimony, I believe the most important role the arts can play in educating the handicapped is to offer alternative routes to academic success when the more conventional ways may be blocked by the student's handicap. For example, a dislexic child having trouble writing a description of a bird, may translate his keen observations into a painting of the bird instead. Everyone has strengths and limitations. While some limitations are more obvious than others, we all must learn how to enhance our capacities while compensating for our weaknesses. The narrow focus of minds of today's formal education tends to exaggerate weaknesses and erode kids' confidence in their capacities to learn and be successful, rather than helping kids use and rely on other strengths. The arts are one of the most important of these alternative routes to success in school and life.

2. YOU MENTIONED IN YOUR TESTIMONY A SMALL FEDERAL GRANT THAT ENABLED THE BOSTON MUSEUM TO RAISE \$6 MILLION IN STATE, LOCAL AND FOUNDATION SUPPORT. FOR COMPARISON PURPOSES COULD YOU PLEASE TELL THE SUBCOMMITTEE THE AMOUNT OF THE FEDERAL GRANT?

The response to this question will be forwarded.



Museum Wharf
300 Congress Street
Boston, MA 02210
(617) 426-6500

July 29, 1985

Mr. James W. Powell
Editor, Senate Committee on Labor and
Human Resources
United States Senate
Washington, D.C. 20510

Dear Mr. Powell:

Enclosed please find the answer to questions number two,
addressed to Michael Spock. I am sorry for the delay
in sending it to you.

If you have any questions please call.

Sincerely,

Gail Hockman

Gail Hockman
Administrative Assistant

GH:hs

MR. MICHAEL SPOCK

2. You mentioned in your testimony a small federal grant that enabled the Boston Museum to raise \$6 million in state, local and foundation support. For comparison purposes could you please tell the subcommittee the amount of the federal grant.

The reference I made was concerning a start-up grant to the Cultural Education Collaborative, an umbrella organization that links schools and classrooms with local artists and arts organizations for enriched programs. The Collaborative received three grants from the NEA's Expansion Arts program for their initial three years of operation. These were on a descending scale of \$13,500; \$10,000 and \$7,500 for a total of \$31,000 over the three-year period.

Senator STAFFORD. Thank you, Mr. Spock.

Before we go to questions, we are very happy that Senator Matsunaga has been able to join us this afternoon. If you have any opening statement you wish to put in the record, Senator, we have reserved the right for you to do that, or you could deliver it now.

Senator MATSUNAGA. Thank you, Mr. Chairman. I just would like to say that I consider one of my greatest achievements in the Congress in my 23 years on the Hill my having been a cosponsor of the original bill which created the National Foundation for the Arts and Humanities.

In the 20 years of its existence, I think the Foundation has done a great deal to advance the understanding among Americans of the arts and humanities.

I think art, both the performing arts and the graphic arts, as well as all the other arts, tends toward the one great idea that humankind is one. And once we achieve that objective of making all the peoples of the world realize that we are of one human species, then maybe we will have peace and not be fighting one against the other.

So I think the Endowments for the Arts and the Humanities can help to attain that great goal we must all seek and attain or perish—world peace.

Thank you.

Senator STAFFORD. Thank you very much, Senator Matsunaga.

Gentlemen, you have answered most of the questions that occur to me and the staff, but I do have one, Dr. Pillsbury, for you. It is my understanding that only one claim has been certified and paid under the Arts and Artifacts Indemnity Act. How was the exhibition damaged?

Dr. PILLSBURY. This occurred before my association with the indemnity panel.

Senator STAFFORD. I see.

Dr. PILLSBURY. But I understand that two pictures were sent back from an exhibition in this country to their owners. One was to a museum in Israel and the other was to a private owner, and the objects were put into a storehouse and were lost or were vandalized on those premises.

But needless to say, a great deal of investigation was made to determine that it was a legitimate and total loss.

Senator STAFFORD. All right, thank you.

Dr. Spock, I do have one for you. Do you think that the arts have played an important role in the education of handicapped children?

Mr. SPOCK. I think so and, again, I think that if you use the more generic term "special needs person," my anecdote is, in fact, part of that record. But, I think one of the nicest multiplier programs that I have ever seen was one that I described in my written testimony, which looks at an exhibit which was originally funded by the National Endowment for the Arts Museum Program several years ago, called What if You Couldn't?

It was about helping people, who were beginning to deal with the mainstreaming of special needs people into both schools and the rest of our society, to think about the issues of what it is like to have certain limitations, and then how does remediation help this situation.

This is local exhibition in Boston. It became well known and was requested by many other museums. It was finally turned into a traveling exhibition circulated by the Smithsonian Traveling Exhibition Service, and also by us.

It was then translated into a kit that was used in many classrooms around the country, and sold nationally. It also became a book which was used widely in both classrooms and by families.

It has also enhanced our program at the museum so that every Wednesday morning, the entire school group time is reserved just for special needs audiences using the museum.

Through our advisory panels and all the mistakes that we made we began to develop some expertise in the area and wrote guidelines for other museums trying to deal with the handicapped.

The fundamental issue is that we need to understand everybody has limitations in some area, and that what you need to do is find multiple routes to understanding, to enjoyment, toward living your life.

When you begin to understand the notion of multiple paths, you begin to design not only physical environments that are accessible, but art experiences and many other things in life so that everybody can have a shot at it, such as closed-captioning on television.

Senator STAFFORD. Thank you very much.

I am forced to leave for a meeting with David Stockman, the Director of OMB, and it occurred to me that if you would not miss this, I would take it along. [Laughter.]

Mr. SPOCK. Please borrow it if you wish. [Laughter.]

Senator STAFFORD. I personally want to thank all three of you and your associates for being here.

Senator Pell, I am going to turn this meeting over to you.

Senator PELL [presiding]. Thank you very much, Mr. Chairman.

Mr. Wilmerding, in connection with the Federal insurance offered under the Arts and Artifacts Indemnity Act, I wonder if you could let us know or know yourself now how many of your recent exhibitions received the maximum insurance of \$50 million.

Mr. WILMERDING. In the case of the National Gallery?

Senator PELL. In the case of the National Gallery.

Mr. WILMERDING. Since the inception of the indemnification legislation, the Gallery has either initiated or shared exhibitions initiated by others exhibitions totaling, as I make it, 32 over the last approximately 10 years.

Naturally, in recent years those values have gone up, and I come out with three that have come to the limit—Watteau, most recently; the Dresden exhibition which, as you may remember, opened the east building; and El Greco, which I cited a moment ago, in 1982.

There have been several other exhibitions that have come very close. Most recently—well, actually, currently, the Dulwich Picture Gallery, the old masters from Dulwich, which is an exhibition valued in its aggregate over \$70 million. We have an indemnification for the first \$48 million.

So there are those four exhibitions that either come very close or exceed. I think one other point in all of this—Mr. Pillsbury has cited what we all know to be true, the extraordinary inflation of

art on the market and otherwise in the last decade, which is one of the factors here.

But one aspect of that that I think needs to be stressed is that we are now beginning to look at exhibitions that are not only the traditional exhibitions of painting and sculpture which have been, of course, the bearers of the highest market values when one thinks of auction records, for example, but most recently we are beginning to see exhibitions of graphics collections—old master drawings, for example.

Again, I cite an exhibition we had in the last year and shared with the Morgan Library in New York—old master drawings from the Albertina—which again is a surprise, I think, to the public and to many of us: That is an exhibition in its aggregate, again, bearing a valuation in the multimillion dollar category, pressing this limit.

So I think what we are beginning now to look at is a threshold where not only the traditional masterpiece exhibitions, so to speak, but many of the ones that never would have even approached the indemnity panel for consideration are also beginning to, I think, be worthy of consideration, so it is that total picture.

But the short answer to your question is four major exhibitions in the last few years, and following that what we foresee in the immediate future, almost every exhibition we are going to be doing.

Senator PELL. When the value is more than \$50 million and you have been limited to \$50 million, who covers the insurance?

Mr. WILMERDING. The Gallery and/or its shared partners. As I said before, I think that is one of the real arguments in favor of raising the entire ceiling because it does allow the possibility of providing indemnity, particularly for shared partners who cannot otherwise afford private insurance premiums.

The Gallery can in many instances, because we have a very large operating budget—there are ways of diverting funds or there are ways of going to corporate sponsors. The small museum who may want to participate in one of these exhibitions often does not have that latitude or that ability, particularly well in advance.

But the answer is it has to come from private insurance.

Senator PELL. In this connection, will you not be applying almost automatically for the \$75 million in any major exhibition in the future?

Mr. WILMERDING. Excuse me?

Senator PELL. Will you not be applying almost automatically for the \$75 million, if we authorize it?

Mr. WILMERDING. In some instances, quite possibly.

Senator PELL. How do you reach an agreement as to the value? Do you and the exhibitor just each initial an agreed-on value to each painting?

Mr. WILMERDING. Up until fairly recently; yes. More recently, with these major exhibitions and very high valuations, the indemnity panel itself has quite rightly been insisting on third-party valuations to confirm these judgments.

Generally, we have begun with valuations placed by private lenders. If we are borrowing something, we have to accept the value they wish placed on it. When there are exhibitions coming from a single country or a single institution that involve tremendous valuations, particularly works of art that have not been on the market

for years, if not centuries, there is no way of testing how accurate that valuation might be beyond, say, correlating with some sensational recent auction. Everybody has agreed to a system of third-party valuations.

Senator PELL. Who would be an acceptable third party? I guess this would be a question I should ask Dr. Pillsbury.

Dr. PILLSBURY. It could be a professional art historian, a museum curator specialized in the field, a private dealer, or an auction house. It has to be arms length and it has to be third party, and it has to be obviously somebody whose credentials hold water.

Senator PELL. Now, with regard to paintings that are not on temporary exhibition but are on permanent loan to the Gallery, how are they insured?

Mr. WILMERDING. Under the Gallery's overall insurance policy.

Senator PELL. Is the Gallery basically a self-insurer?

Mr. WILMERDING. Excuse me?

Senator PELL. Is the Gallery basically a self-insurer, as all Federal establishments are?

Mr. WILMERDING. No longer, Senator. The Gallery's trustees recently established a policy of carrying insurance on everything, including all loans and including its own collections, simply to be prudent because the question of whether we could ever make good or find a solution under a so-called self-insuring policy has never been tested.

And we felt rather than take that risk, particularly with these tremendous valuations on our collections and things coming in on long-term or indefinite loan, in fact, that policy has been changed within the last year and we now do carry insurance.

Senator PELL. From the viewpoint of the National Gallery, who writes that insurance and what is the cost of the premium?

Mr. WILMERDING. We go to private insurers. We are now in a process, in fact, of looking at competitive bidding so that we can assure ourselves that we have the best possible premiums.

I do not know that it is appropriate in public to talk about the figures of total valuations or the costs of our insurance, if only to protect our own art, except to say that, in all fairness, we are going through a process right at this moment of looking at competitive bidding so that we have both total and proper coverage, but also coverage that is the most economical.

Senator PELL. I understand your hesitance about giving a figure, and I will not press you because I recognize the delicacy of the matter.

Mr. WILMERDING. In fact, some of the information you might hope to have, we, I do not think, actually have; that is to say a total list of the values on everything in our collection. We only put values on objects when, in fact, something is requested for loan and leaves the building.

So, in fact, we do not have at the moment an aggregate value of our total collections and we have had simply to take a kind of ballpark figure.

Senator PELL. This would be perfectly appropriate: What is the premium? Is it 1 percent of the total value, half of 1 percent?

Mr. WILMERDING. It is approximately 1 percent of the total value insured; yes.

Senator PELL. So it is a little less than the average fine arts policy?

Mr. WILMERDING. That is correct; yes.

Senator PELL. I would like to mention to Mr. Spock that I have been to the children's museum here and the children's museum in Pawtucket, RI, and I think they really do a marvelous job.

Mr. SPOCK. Thank you very much.

Senator PELL. I am not sure they teach children about art. They seem to teach them more about the mechanics of living. I wish you would enlarge on how you feel they teach them beauty and grace and color.

Mr. SPOCK. I think that one of the things that characterizes children's museums is that they are for children and the adults that work with them—the parents, teachers, community workers, people like that—rather than being about a particular subject matter.

At the children's museum, we have six major themes, none of which, in fact, are the fine arts as would normally be covered in an art museum. What we try to do, however, is inform all the things that we do with an esthetic component.

For example, two of our major themes are New England native Americans and contemporary and traditional Japanese culture. Both of those cultures deeply ingrained esthetic considerations into their everyday life. We try to weave those considerations through all of the things we do about these cultures.

If you notice a lot of the stuff around the New Year's program has a strong esthetic component. In calligraphy, for example, when you are doing the first writing for the New Year, everything has to be done in a certain way with a certain skill.

In addition to that, our museum does art in the area of theater, which we offer three or four times a week. A number of theater or musical groups are invited to perform for our visitors.

Other than occasionally commissioning artists to do a particular exhibit at the museum, or in some cases a folk arts program, we do not specifically exhibit paintings and sculpture in the museum.

Senator PELL. Thank you very much indeed.

The Senator from Hawaii.

Senator MATSUNAGA. Thank you, Mr. Chairman.

One of the things that I find to be lacking in our own system—that is, the American system—as compared to other advanced countries in the world is our lack of a poet laureate.

How do you feel about this? We will go right down the line.

Mr. SPOCK. Well, in the first place, I feel completely unqualified to comment on it, but if you just want a citizen talking about it—

Senator MATSUNAGA. Do you not consider that to be part of art?

Mr. SPOCK. Sure, it certainly is. All I am saying is this is not something we have developed. We did one kit that went out to the schools which was in the area of language development. It was called Imagination Unlimited and it looked at language and used poetry as a method of exploring language.

We also did a kit on medieval life that looked at the hierarchies within a medieval town that involved plays and poetry. But all I am saying is I do not feel that I am particularly well qualified from my museum background to comment.

Senator MATSUNAGA. Well, I was very much impressed by your kits, being of Japanese ancestry and having been born into a Japanese immigrant family. Both of my parents spoke only Japanese and practiced the Japanese way of living.

One of the things we first learned to do as kids in a Japanese family—

Mr. SPOCK. Haiku?

Senator MATSUNAGA [continuing]. Is to express ourselves in poetry. We began to appreciate nature, for example, and put it in verse.

Mr. SPOCK. Right.

Senator MATSUNAGA. I do not know whether you saw that most interesting documentary where they showed that the Japanese think with the left side of their brain when they hear music, whereas Occidentals react with the right side of the brain. The Japanese react with the left side because the left side is what controls writing.

Among the Westerners, for example, whenever they wrote anything, they found the left side of the brain to be controlling. Well, some of these things are very interesting. Although we are all human beings, by training we behave differently.

Learning Haiku, for example, is something which we were taught as kids and it practically comes naturally. Maybe we could adopt some of this from other countries, not only Japan; I mentioned Japan because you mentioned Japan and I am of Japanese ancestry. But there are other cultures from which we could borrow, too.

I feel very close to the Endowments for the Arts and Humanities. I have two daughters who are dancers and they have been performing here at the Kennedy Center with the Ririe Woodbury Dance Company, based in Salt Lake City.

I do not know how they ever went into dancing, these two of my three daughters. If you have any daughters, do not let them go into the performing arts unless you are willing to support them for the rest of their lives. [Laughter.]

Especially when you have a Republican President. [Laughter.]

Mr. WILMERDING. Senator?

Senator MATSUNAGA. Yes; will you comment?

Mr. WILMERDING. Well, I might just point out that we do have in the Library of Congress a poet in residence, whom I believe is appointed every 2 years. Certainly, some of America's most distinguished poets have held that title. I think that is the correct title.

Senator MATSUNAGA. Yes; I realize that.

Mr. WILMERDING. It is conceivable that could be elevated to laureate status.

Senator MATSUNAGA. Exactly.

Mr. WILMERDING. Certainly, I think many citizens consider that the premier post for a poet in America. You also, of course, have the mechanism of the Presidential Medals of Freedom and, most recently, the Arts Medal.

So I think there are ways of recognizing our most distinguished artists in all media, but at least the post at the Library of Congress comes to mind as one of longstanding and great, great distinction.

Senator MATSUNAGA. Yes. Well, one of the first bills I introduced when I was elected to the Congress 23 years ago was to create the office of poet laureate. One of the arguments used against that bill was that we already have one in the Library of Congress. [Laughter.]

So I think we will take your suggestion. We will elevate the library's poetry consultant to be poet laureate of the USA.

Do you have any suggestions, Mr. Pillsbury?

Dr. PILLSBURY. No; I do not, but I served on the Presidential Task Force for the Arts and the Humanities, and I do not know what good came of it, but one of the few recommendations that came to fruition was the arts medals that have recently been awarded.

So I think that there seems to be a groundroofs support for the idea that this country should do more to recognize the distinction of its artists and of its poets.

Senator MATSUNAGA. Thank you very much.

Senator PELL. Thank you very much, Senator Matsunaga.

[Additional material submitted for the record follows:]

STATEMENT BY MICHAEL WERBOFF, 1ST VICE PRESIDENT, THE AMERICAN
ARTISTS PROFESSIONAL LEAGUE, INC., NEW YORK, NY

SUBMITTED TO THE SENATE SUBCOMMITTEE ON EDUCATION,
ARTS AND HUMANITIES

Since my first deposition to the Subcommittee on Arts and Humanities on March 4, 1965 and again in 1967 and 1969, and during my numerous meetings with all the past heads of the N.E.A. and its Visual Arts directors, I have been asking to correct the flagrant disregard of the law - and especially the spirit of the law - that created N.E.A., in practically ignoring the classical, representational artists of our country in awarding the individual grants to almost exclusively to the avant-garde groups - making it practically a "welfare fund" for this group of applicants. The law demands that every artistic endeavor must be considered equally provided it meets the required excellence, and that "innovation for the sake of innovation only should not be tolerated" - if it not possess the artistic excellence and merit. Unfortunately, during the last 20 years our efforts were still fruitless. My meetings with the heads of the Visual Art Department were always very cordial and promising - but nothing has been done so far to correct the situation. At the request of the directors of the Visual Art Department we have given twice 18 names of highly qualified and respected artists, chosen through the country who could serve as panelists of representational group - but so far not one has been even approached to serve. I have been asking since inception of the NEA for two juries: one for the avant-garde applicants and the other for the traditional, representational groups. The applicants themselves can choose the jury to judge them. This is only fair to the applicants.

One June 12, 1985 I talked to the present head of the Visual Arts Department, Mr. Richard Andrews, who told me that the "Classical" representational artists do not apply, I answered that they do not want to go to the expense of 7 expensive professional slides and send it with 4 copies of the applications, knowing only too well that they will not even be considered with only the avant-garde jurors. I have asked him to announce in the press that the representational artist should apply that they will be considered for the grants. I said again that only two juries can persuade them. Now we come to the "culprits" - the panels. For 20 years the members of the panels were a "mish-mash" of the completely unknown to the artists names - all in the avant-garde groups, some of them even not artists! The jurors must be only professional artists of proven qualifications. No museum directors, curators, art critics, organizers, gallery owners and all others on the fringes of art should be chosen, as their interests disqualify them from being unbiased and knowledgeable. The names and photos of the works of the jurors must be published in advance in the N.E.A. prospects or bulletins. The artists have the right to know who is judging them. This is not a "classified" information. The works of the grantees must also be published, as a record and the proof of the required excellence.

The very little expense of the reproductions can be deducted from the grants. The grants must be all of the same amount and tax free. It is wrong to give with one hand and take away with the other/part of it. We have always been against the grants. If NEA wants to help or honor a deserving artist - it must buy for the same amount as the grant - his works for the National Collections. We believe that \$25,000 is too much for a grant. Dividing it in 3 or even 4 parts you can help that many more artists. We believe also that the Visual Art Department spreads itself too much. NEA must realize that it is not the only organization to support the Arts. Many very rich orgnaizations give a lot of money to the Arts for tax purposes. As it is their money they are responsible only to themselves. NEA using taxpayers money is responsible to the people in their conduct of their departments. We believe that the Visual Art Department must re-examine its priorities and in these days of tight economics eliminate some categories like "conceptual", "emerging", etc., or giving money to unknown organizations like \$400,000 to "Arts Connection" in N.Y. or the annual \$75,000 to "Drawing Center" in N.Y. In my 52 years in New York I have never heard of these and many other organizations of art. Another is "Haleakola" which got \$100,000. In the annual reports there is never a mention of what was done with these projects or for 50 or 60 thousand dollars or more projects for Art in Public places. The normal minded American people are fed up paying for the glorification and promotion of the "Cult of Ugliness" and "anything go-ism" in art and for uglifying our cities with ridiculous monuments - like the iron wall in Foley Square in N.Y. We feel that it is a high time to stop using the word "minority" in the official language. We are all "minorities," and it is un-American to discriminate against or for any of them. The only minority in Art are the good artists. Art is not, or at least should not be a political item. Art works should be judged for their qualities and not by ethnic origin of the artists.

THE MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES



arts and humanities

ONE ASHBURTON PLACE BOSTON 02108 617 727 3565

New address: 80 Boylston Street, Boston, MA 02116

June 15, 1985

The Honorable Edward M. Kennedy
 United States Senator
 113 Russell Senate Office Building
 Washington, D.C. 20510
 Attention: Kathy Kruse

RE: Arts education in Massachusetts

Dear Senator Kennedy:

I am writing to summarize the various state-supported programs we have developed in Massachusetts to include the study and appreciation of the arts within the educational system. These programs have been developed by the Massachusetts Council on the Arts and Humanities in concert with the Department of Education and with support and leadership provided by the Massachusetts Legislature. The NEA's successful Artists-in-Residence program provided a valuable federal model. Because we believe the arts provide a vital ingredient to the education of our children, this remains a priority of the Council and the Legislature.

The future is our children, and the path for them to develop creative, fulfilling lives is through education. The national emphasis in recent years on "basic skills" of learning is admirable; but the arts are basic, too. It is not enough that our children will be able to read, to perform basic math, or to use a personal computer. If we are to have a society with the capacity to meet its moral responsibilities and to make its mark on the history of civilization, we must also have a commitment to provide the art experience for all our children.

The arts help us make meaning of our individual and collective experience. Through art, we have the capacity to transcend time and place and to look beyond ourselves — at other ways of thinking and other ways of being.

So that our children in Massachusetts can be exposed to and learn from the arts, the Council is spending a great deal of energy and precious state and federal tax dollars to bring about exchanges between artists and school children; between museums and schoolchildren; and between performing arts groups and schoolchildren.

NICHOLAS T. ZERVAS, CHAIRMAN
 ANNE HAWLEY, EXECUTIVE DIRECTOR

Massachusetts Council on the Arts and Humanities
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In Fiscal Year 1986, the Council will spend more than \$6 million, comprising approximately 35% of our annual budget, toward programs designed to provide arts in our educational system. During the next school year our programs will reach an estimated 500,000 schoolchildren, 10,000 parents of schoolchildren, and 2,500 school teachers. These programs reach into every school system in our state, with special attention paid to traditionally underserved audiences: low income and minority citizens and rural areas.

The Council's support for art in education is organized into four major program initiatives:

THE CULTURAL RESOURCES PROGRAM

The Cultural Resources Program links schools and community groups to cultural institutions through sustained educational collaborations -- programs which are integrated into the existing educational programs of schools and community groups. This program funds collaborations between 104 cultural organizations and 300 schools throughout the state, linking the state's art, history and science museums; its theatres, orchestras, dance companies, historical societies; and other institutions which can enhance the cultural learning of schoolchildren.

THE INSTITUTE FOR THE ARTS

The Institute for the Arts was created by the Council in 1983 to extend state support to local schools that demonstrate a strong commitment to making the arts an integral part of their students' education.

The programs of the Institute include:

1. Events -- bringing artists and performers into schools for visits and/or performances;
2. Artists-in-residence -- placing artists in schools for extended periods of time to create their own art and work with students and teachers;
3. Partnerships -- three-way collaborations linking a school, an artist-in-residence, and a cultural institution;
4. Art Ventures -- the research and development component of the Institute;
5. Teacher Training -- a summer program for teachers, school administrators, parents and artists.

Programs funded through the Institute for the Arts currently involve more than 270,000 schoolchildren and 2,500 teachers from 540 different schools with more than 290 individual artists.

Massachusetts Council on the Arts and Humanities
Page Three

NEW ENGLAND FOUNDATION FOR THE ARTS (NEFA)

NEFA is a consortium of the six New England state arts agencies which provides an opportunity for schools and community groups to schedule individual performances by hundreds of regional artists. This program currently books hundreds of artists into an estimated 216 community groups throughout Massachusetts.

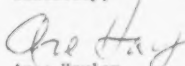
THE OPEN DOOR PROGRAM

This program reimburses regional and state-wide cultural institutions for the transportation and operational costs of allowing schoolchildren to use their facilities without charge. In FY'86 the Council has set aside \$3 million to reimburse thirty institutions, and it is expected this program will involve more than 400,000 schoolchildren. Again, preference is given to cultural organizations reaching out to serve traditionally underserved audiences and areas.

SUMMARY

Over the past three years, as a result of a statewide initiative which severely limited the ability of communities to raise property taxes to pay for educational programs, Massachusetts public schools have eliminated more than 800 music and art teachers from their staffs. The arts have assumed an endangered status in the regular school curriculum, and consistent access to disciplines that require inventive, flexible, and imaginative thinking have been lost in many schools. Because of the important role the arts play in developing the character and intelligence of our citizens, The Massachusetts Council on the Arts and Humanities will continue to encourage more state and federal support for programs which ensure that the arts remain an important ingredient in the education of all children in Massachusetts.

Sincerely,


Anne Hawley
Executive Director

Senator PELL. This concludes the hearing, and at the request of the chairman, we will be recessed until 10 tomorrow morning in room 485 of the Russell Building; not this room, but room 485 of the Russell Building.

[Whereupon, at 3:24 p.m., the subcommittee was adjourned.]

NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES AMENDMENTS OF 1985

THURSDAY, JUNE 20, 1985

U.S. SENATE,
SUBCOMMITTEE ON EDUCATION, ARTS AND HUMANITIES,
COMMITTEE ON LABOR AND HUMAN RESOURCES,
Washington, DC.

The subcommittee met, at 10 a.m., in room 485, Russell Senate Office Building, Senator Robert T. Stafford (chairman of the subcommittee) presiding.

Present: Senators Stafford, Quayle, Pell, and Dodd.

OPENING STATEMENT OF SENATOR STAFFORD

Senator STAFFORD. The Subcommittee on Education, Arts and Humanities will come to order. The subcommittee convenes this morning to hear further testimony on the National Foundation on the Arts and Humanities Act of 1965.

Yesterday we received testimony on those parts of the statute pertaining to the National Endowment for the Arts. Today we will discuss the National Endowment for the Humanities and the Institute of Museum Services.

The importance of the humanities cannot be overstated. A study of the humanities is vital to the completion of our educational experience at the elementary and secondary level as well as at the college level. The humanities contribute to the quality of teaching and scholarship in history, philosophy, literature, and language. Through its various programs, the Endowment has been successful in increasing public understanding and appreciation for the humanities.

Although small, the Institute of Museum Services has been able to provide the ever-important Federal dollars for many museums around the Nation. These dollars have been used for the operation and conservation of museums, but perhaps most importantly, they have demonstrated the Federal commitment to the cultural development in the United States.

As most of you are probably aware, the majority of the members on the Subcommittee on Education, Arts and Humanities introduced a bill on June 7 to reauthorize the programs under the National Foundation on the Arts and Humanities. Our bill is a very simple reauthorization, similar to the administration's bill. The main difference is that the administration proposed eliminating the Institute of Museum Services. As we have made clear on several occasions, members of the subcommittee will not support this

elimination, and, therefore, we have included a 5-year reauthorization for the Institute of Museum Services as well.

I might say that we have been able to include that reauthorization in the Senate version of the budget resolution on the deficit also. We have a wide variety of witnesses today representing the Endowment, the Institute, and local and State and national perspectives, and I look forward to hearing their testimony. I am delighted Senator Pell is able to join me this morning.

Senator Pell, do you have a statement?

Senator PELL. Thank you very much, Mr. Chairman.

I do, and I am very glad to join with you in discussing the reauthorization of the NEH, and also the Institute of Museum Services, and I want to welcome all of our witnesses here. Some of them have come a long distance.

I particularly welcome Al Klyberg from my own home State. As many of you know, one of the areas that has been of particular interest to me in the past years has been the humanities councils in the State. I regret that these organizations were not mandated to be the official agencies of the States earlier on so they could follow a more parallel structure to the State arts councils.

Arts councils have been official State organizations since the 1965 legislation was enacted, and I think they have been very successful over the intervening years in attracting the State funds for their respective programs, and in giving higher visibility to the arts; and one of the reasons I believe why the humanities do not have that same visibility is that the councils are more appointed from within, or from Washington.

I believe that the humanities councils would benefit in the long run if they had a status similar to the arts councils. However, over the last 15 years, since the first humanities committee was formed they have developed in a different direction, and they are still private. Most councils have established reasonably positive relationships with their State governments.

In the 1980 authorization, I asked that four members of each council be named by the Governor in each State to broaden the membership and reinforce the linkage between council and State. Our current reauthorization proposal will increase the Governor's appointees to six. As most councils are somewhere between 20 and 25 members, six gubernatorial appointees is a reasonable and appropriate number, although I, personally, would like to see all of them, as you know, appointed by the Governor with the advice and consent of the local legislatures, making the committees of the councils more part of the State and of its political workings, and perhaps making it more better known throughout the State.

I also welcome Susan Phillips, and commend her for a fine job she has done as Director of the Museum Services Institute. Hopefully the Institute will be around for a good many years to come, as we have given it a firm new lease on life in our bill, and Ms. Phillips' continued stewardship would be most agreeable.

The Institute has had an undeniable impact on the quality of museum operations and services to the public. The unique general operating support grants offered by the Institute have helped make the preservation of our national heritage possible. They are an im-

portant contribution toward ensuring the viability and permanence of all our museums.

I look forward to our testimony today, and to hearing from our Acting NEH Chairman, Dr. Agresto.

Senator STAFFORD. Thank you very much, Senator Pell.

Dr. Agresto will be the first witness. He is the Acting Chairman of the Endowment for the Humanities, and let me say at the outset that I always feel apologetic when I have to say it, but in view of the constraints on our time, the fact that before long we will be an illegal hearing as far as the Senate is concerned, we do have to ask you to confine your remarks to 5 minutes, and I am told that the green and red lights here will give you 5 minutes on green, and then it will come to red; and there is no caution, so do not try to run the light very far.

Dr. Agresto, you are on.

STATEMENT OF JOHN AGRESTO, ACTING CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES

Dr. AGRESTO. Thank you, Senators. I am always told that I speak too fast anyway, so I will probably stay well within the 5 minutes.

Let me take a second to introduce the people beside me. On my right is Thomas Kingston, the Acting Assistant Chairman of the Endowment, and on my left is Stephen Cherrington, who is the Acting Director of the Office of Planning and Budget.

I have a brief written testimony, and a longer, more detailed statement on the progress we have made as an agency since our last reauthorization 5 years ago, and I offer them both for the record.

Senator STAFFORD. Without objection, we will place your statement in the record, and you can summarize it as you wish.

Dr. AGRESTO. What I would like to do is underscore some of what I have written, and submit it for the record.

First, I think we at NEH have done an extraordinary job of encouraging, supporting, and promoting learning, teaching, and research in the humanities. We have been in the forefront of promoting excellence in humanities education in schools and colleges. We have helped make back to basics in our schools as sound and sensible as possible; we have contributed to significant research in the humanities, we have helped offer humanities to a wider public audience, and we have done it all, I hope, in a fiscally responsible, nonpartisan manner.

We would like to take responsibility for it personally, but in actuality much of the credit is due to the fact that, we have a sound statute governing us. We are asking for a renewal of our charter, with no changes of any major substance whatsoever.

I take it, having heard the public witnesses testifying on the House side, that I am not alone in this view. The field is as content with our legislation as we are. The President and OMB are content as well. Such near unanimity, I imagine, is as rare in politics as one can find, and it is a testimony to the value of the law that we exist under.

As I read S. 1264, the Senate bill before us today, I do note two changes from the proposal we submitted. First, section 4 of S. 1264

as it applies to membership on our national council might be construed as prohibiting anyone other than an academician, or holder of a Ph.D., from being nominated to our council.

I have written to you, Senator Stafford, with a reservation about that change. I need not go into detail now, but I would answer any questions you may have.

Second, in our original proposal we suggested holding our combined program accounts at our fiscal year 1986 request level of \$112,090,000, with a total ceiling of \$126 million. This is not mere modesty on our part. We think this is a fair, honest, and defensible ceiling, one under which we could continue to fund all superior projects and proposals, and at the same time do our share, both symbolic and real, in addressing the problem of the Federal deficit.

Let me end by saying that we try to achieve three equally important objectives at NEH: to support research and scholarship in the humanities; to promote solid teaching and learning of the humanities in our schools and colleges; and to offer in public the best that has been known in the humanities through radio, television, libraries, museums, and State programs, and many other means.

The agency looks forward to being able to do so for the next 20 years. Thank you.

[The prepared statement of Dr. Agresto and the outline of written material along with responses to questions by him follow:]

Testimony of John Agresto
Acting Chairman, National Endowment for the Humanities
and
Acting Chairman, National Council on the Humanities

Mr. Chairman:

I have prepared for the record a detailed statement of the Endowment's progress since the last reauthorization in 1980. With your permission, I would like to make a few introductory remarks.

This year marks the twentieth anniversary of the establishment of the National Endowment for the Humanities. In the Endowment's 1965 authorizing legislation, the Congress declared that "encouragement and support of national progress and scholarship in the humanities..., while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government." The Congress wisely recognized that the Federal government should never be the dominant partner in supporting the humanities. Indeed, even with a current level of funding greatly increased from the first years of its existence, the Endowment's appropriation still constitutes only one-half of one percent of all private, state, and local spending for humanities programs.

In spite of its relatively minor role in financing the humanities, the Federal government can be a constructive presence. It can encourage individuals, businesses, and foundations to support significant work in the humanities. It can provide funds that mean a "margin of possibility" for exemplary projects and programs. And, most important, it can be a forceful and persistent advocate for the highest standards in teaching, scholarship, and general audience programming.

I am pleased to report that the financial health of humanities institutions is much improved from the last reauthorization five years ago, and I expect this situation to continue over the next five years. Runaway inflation, which a few years ago undermined the financial viability of colleges, museums, libraries, and other non-profit cultural institutions, in many cases threatening their very existence, has virtually been eliminated. Institutional endowments and private philanthropy are growing, spurred by the rebounding economy. Use of libraries and museums, and enrollments at colleges and universities continue to increase. In sum, there is no crisis in the humanities that requires a massive Federal financial remedy or major reallocation of funding priorities. Consequently, I am proposing no funding increases for the next reauthorization period.

Still, problems remain. The quality of teaching, research, and general audience programs in the humanities is not always as high as it can be or should be. In too many of our schools and colleges, the humanities occupy only a peripheral place in the curriculum, and they are sometimes taught without conviction or intellectual excitement. While many American scholars continue to conduct research that expands the horizons of humanistic knowledge, others turn out books and articles that are trivial and obscure. Programming for the general public -- through media, museums, or libraries -- can be thoughtful and energetic, and it can engage audiences in the central and timeless questions of human existence. All too often, however, it is superficial, boring, and faddish.

These conditions were not caused by inadequate funding, and they will not be cured by an infusion of Federal dollars. Their causes are different and more serious: an erosion of standards, a lack of leadership, an absence of vision, a loss of faith.

During the next five years the Endowment will continue to address these problems. Following the Congress' directive to "develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities," we will use the prestige of the Endowment to urge higher standards and improved performance. Where something laudable is being done that is worthy of emulation, we will call attention to it. Where there are problems or areas in which improvement can be made, we will, with advice from experts in the field, point them out and, where appropriate, recommend solutions.

Our central objective for the next authorization period will be the same as for the previous period: promoting excellence in the humanities. Although the term has been overworked of late, excellence has a very specific meaning at NEH: research that is rigorous and significant, teaching that fosters intellectual excitement and engages central and timeless issues in the humanities, curricula that are based soundly on the central disciplines of the humanities and on the best that has been thought and written, and general audience programs that lead to a deeper understanding of the humanities. Our aim, in short, is to help our nation and its cultural institutions to conserve, understand, and transmit a great legacy of human achievement.

A second objective that we will continue to pursue over the next five years is to increase support for the humanities from the private sector. We intend to accomplish this through our Challenge Grants and Treasury Funds mechanisms, and by using the good offices of NEH to persuade corporations, foundations, and other organizations and individuals of the importance of the humanities.

* * *

The Endowment's current enabling legislation provides an effective framework for carrying out its objectives. The Administration's reauthorization proposal recommends renewal of the authorization of the National Endowment for the Humanities for the five fiscal years ending September 30, 1990, and proposes only a few modifications to the National Foundation on the Arts and the Humanities Act of 1965, as amended. For the Humanities Endowment, these amendments would make technical corrections to the Act, provide for improved administration of funds, and remove language that has become obsolete. Let me just briefly mention the most important of these amendments.

In view of the generally strong condition of our nation's humanities institutions and recognizing the need to reduce the Federal deficit, the Administration is proposing to freeze future years' appropriations in the program accounts -- Definite, Treasury, and Challenge -- at the fiscal year 1986 request level. For our Administrative account, authority is recommended for "such sums as may be necessary" for the period covered by the authorization. In addition, in this account we propose removal of authority for the Endowment to use appropriated funds for official reception and representation expenses. This authority is not being used and is not essential to the operation of the agency.

An amendment is proposed which would ease the administration of Treasury funds for state councils. The effect of this amendment would be to allow the grantees of the individual State Humanities Councils to certify gifts from third-parties for the purpose of receiving matching funds from the State council. Under current procedures, the subgrantees must first submit the gifts to the State council for certification before matching is released. This change would ease an administrative burden on the State councils and enhance their grantees' ability to obtain gifts.

The Administration has proposed a number of other minor changes in the Act. I commend these amendments as well to your attention.

I would be happy now to respond to your questions.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



JOHN AGRESTO

Acting Chairman, National Endowment for the Humanities
and
Acting Chairman, National Council on the Humanities

John Agresto was appointed Deputy Chairman of the National Endowment for the Humanities in February 1985 and assumed the position of Acting Chairman with the departure of former Chairman William J. Bennett. Mr. Agresto came to the Endowment in June 1982 when he was appointed Assistant Chairman.

Before his appointment at NEH, Mr. Agresto was projects director at the National Humanities Center (NHC).

He received his A.B. from Boston College in 1967, and his Ph.D. from Cornell University in 1974.

Mr. Agresto was a visiting lecturer at the University of Toronto in 1971-72 until he joined the faculty of Kenyon College as assistant professor of political science. He taught at Kenyon from 1972 until 1978 when he became a fellow at the NHC, a private North Carolina-based foundation at Research Triangle Park.

In 1979 Mr. Agresto was named projects director at the NHC, where he was responsible for a broad range of administrative and academic duties. While there, he was a visiting associate professor of political science at Duke University in the fall of 1981.

Mr. Agresto has written for both scholarly audiences and the general public on U.S. Constitutional law and political philosophy. He is the author of The Supreme Court and Constitutional Democracy, editor of and a contributor to Liberty and Equality Under the Constitution, and co-editor of The Humanist as Citizen: Essays on the Uses of the Humanities. Mr. Agresto's articles have appeared in The New York Times, the Georgia Law Review, and The Review of Politics.

QUESTIONS FOR THE RECORD SUBMITTED BY
 SENATOR HATCH AND RESPONSES BY JOHN AGRESTO, ACTING CHAIRMAN
 NATIONAL ENDOWMENT FOR THE HUMANITIES

As you know, the NEH is a very important federal program. The authorizing language for the National Foundation on the Arts and the Humanities act of 1965, Title I, Section 2(3), the Declaration of Purpose, makes the statement that "democracy demands wisdom and vision in its citizens." Because of my work as a U.S. Senator, I have become increasingly concerned about the viability of democracy both here in our own country and abroad. If our citizenry fails to study the humanities, especially the disciplines of history and philosophy which led our Founding Fathers to adopt a democratic form of government, we will simply have few citizens who are knowledgeable and articulate enough to speak up for or defend democracy. Furthermore, with the recent outbursts of terrorism, even the idea of government is in danger: before totalitarian forms of government predominate across the globe, anarchy itself may become our greatest danger. I hope you would agree with me that the study of the humanities by our citizens can help to make our democracy and perhaps democracy in other nations stronger. It is therefore very critical that you, as one citizen who has contributed a significant amount of your time to the promotion of the humanities, give me your opinion about the NEH and the type of Presidential appointees needed to run the NEH wisely and efficiently.

This first series of questions concerns the composition of the National Council on the Humanities (Council):

1. In your opinion, should the Council be composed entirely with people whose paid employment has been in the humanities field? Why or why not?
2. In your opinion, should the Council be composed entirely of people from the general public whose paid employment is not directly related to the humanities field, e.g. banking, business, etc.? Why or why not?
3. In your opinion, should the Council be composed entirely of persons who have Ph.D.'s in the humanities? Why or why not?
4. In your opinion, should the Council be composed entirely of persons who have written scholarly articles in the humanities and who have had these articles published? Why or why not?
5. In your opinion, should the Council be composed entirely of persons who have taught the humanities disciplines in the post-secondary education community? Why or why not?
6. In your opinion, should the Council be composed entirely of persons who have done paid research in the humanities disciplines? Why or why not?
7. In your opinion, should the Council ever include persons whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?
8. In your opinion, what would be the ideal composition of the Council with respect to occupations represented on the Council?

9. Should persons who have advocated publicly certain policy positions on controversial issues, e.g. for or against abortion, be nominated for the Council?

Answer: I think the "ideal composition" of the National Council on the Humanities is the composition that has served the Endowment and the nation well for the past two decades. Since the beginning of the Endowment in 1965, the council has consisted of both humanities professionals and concerned citizens without professional backgrounds in the humanities.

Members of the National Council on the Humanities advise the chairman on the policies, programs, and procedures of the Endowment and make recommendations to the chairman about grant applications. In discharging these duties, the council is best served by a membership that has a broad range of backgrounds and interests. This is why humanities professionals on the council are drawn from a variety of humanities disciplines and organizations and institutions. This is also why a number of council members has always been drawn from outside the academic or institutional world of the humanities. These latter members, over the course of the Endowment's history, have included lawyers, businessmen and women, and theologians as well as persons from other occupations.

Since this balance between humanities professionals and non-humanities members has worked so well, I think the composition of the council should not be altered radically in either direction. The council should never be "composed entirely" of persons possessing Ph.D.'s in the humanities, who teach the humanities in post-secondary schools, whose paid employment has been in the humanities field, or who have done research in or written articles on topics in the humanities. Neither should the council be "composed entirely" of persons selected from the general public whose paid employment is not directly related to the humanities.

Finally, I do not think persons should be barred from serving on the council who have advocated a particular point-of-view on a public policy issue. Such a policy would deny a prospective member one of the freedoms guaranteed under the Constitution -- the freedom of speech. I think that this would also be unrealistic to implement. Surely most if not all concerned citizens, such as those who serve on the council, often have articulated positions on a variety of issues that are being discussed in public. Moreover, having a policy position on a controversial issue should not ipso facto disqualify a person from the council because public policy issues rarely are part of the deliberations of the council. I would be concerned if any council member or prospective council member were to attempt to use the humanities as a vehicle for the propagation of a particular ideological or partisan position. I must say that I have not seen any members presently sitting on our council act in such a way.

The last series of questions pertain to the qualifications of the person who is to be considered to be Chairman of the National Endowment on the Humanities (NEH).

10. In your opinion, should the Chairmanship of the NEH ever be held by a person whose employment has not been directly connected to the humanities' field, e.g. banking, business, etc.? Why or why not?

11. In your opinion, should the Chairman of the NEH ever be a person whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?
12. In your opinion, would a person be qualified to be NEH Chairman who has had little or no employment or volunteer experience in the humanities, i.e. just an ordinary, upstanding citizen? Why or why not?
13. In your opinion, would a person whose employment had largely been in the elementary education community be qualified to be Chairman of the NEH? Why or why not?
14. In your opinion, would a person whose employment had largely been in the secondary education community be qualified to be Chairman of the NEH? Why or why not?
15. In your opinion, should the Chairman of the NEH have a Ph.D. in a humanities field? Why or why not?
16. In your opinion, should the Chairman of the NEH have written scholarly work in the humanities and had it published? Why or why not?
17. In your opinion, should the Chairman of the NEH have taught humanities in the post-secondary education system? Why or why not?
18. In your opinion, should the Chairman of the NEH have done paid academic research in the humanities? Why or why not?
19. In your opinion, should a person ever be nominated to be NEH Chairman who has publicly advocated a certain policy position on a controversial issue, e.g. for or against abortion, abolishing a certain government agency, etc.?
20. In your opinion, what would be the ideal background for a Chairman of the NEH?

Answer: While I don't think there is any "ideal background" that a chairman of NEH should have, I think that every chairman should have one or more of the following qualifications: experience as an administrator, professor, or teacher in an educational institution; knowledge of the important issues in the areas of education, scholarship, or culture; and an advanced degree in the humanities. Fortunately, all of the nominees for chairman since the inception of NEH in 1965 have met one or more of these criteria.

Perhaps the most significant experience a nominee should possess is administrative ability. It is important to note that the chairman must oversee more than 30 grant programs that range from support for programs for general audiences such as television documentaries and museum exhibits to support for advanced research in the form of scholarly monographs or the compilation of dictionaries and encyclopedias in the humanities. Given the breadth and diversity of the projects supported by NEH -- over 2,500 grants were made in FY 1984 -- no chairman could be expected to have personal knowledge of any more than a small part of the field. Therefore I think managerial ability is the paramount qualification for a candidate.

I do not think that the Chairman of NEH should be required to possess a Ph.D. in the humanities, although I think some advanced degree in the humanities may well be essential. A Ph.D. does not confer special expertise in managing an institution such as NEH. Similarly, neither demonstrated research and writing ability in the humanities nor experience as a teacher in the post-secondary education system is a guarantor of success as chairman.

Finally, a candidate's positions on controversial public issues should not disqualify that person from being nominated for chairman of NEH. Any such beliefs should not impair the nominee from objectively discharging the duties of the office.

Senator STAFFORD. Thank you very much, Doctor, especially your commendable speed with which you delivered your opening remarks. They would do credit to Calvin Coolidge.

I have a few questions, and then I will turn to Senator Pell.

In your testimony, you mentioned the importance of a challenge grant, and Treasury funding programs in raising support for the humanities from the private sector. Are these areas which you think the Endowment should spend a greater percentage of funds on?

Dr. AGRESTO. Yes. The simple and brief answer is yes, absolutely, especially in our Treasury funds. We have submitted this year before our appropriations committee a request at \$126 million that if approved, will give us the highest level of Treasury funds in the agency's history.

One reason, Senator, why I think we can exist healthily at a level of \$126 million, is because with matching, and the ability of people in the field to match, we can always double the money we get from Congress.

If I could direct the agency in any way in the future, one way I would do it is toward more and more matching. We have been successful in every program in matching.

Senator STAFFORD. You mentioned that in many of our schools and colleges, the humanities are not stressed enough in the curriculum. How do you think the Endowment could take a lead in this area?

Dr. AGRESTO. We have taken a lead in a number of ways already. Allow me to take a second to praise Bill Bennett. One of the greatest things done under him was to issue a little booklet called "To Reclaim a Legacy." I imagine copies have been sent up. That simple 42, 43-page booklet, in some ways, has already started to turn around our thinking in colleges and universities, it has reminded us of the centrality of the humanities for learning, and about the necessity to understand the basics and traditions of learning.

I even received something the other day, a newspaper from the University of Michigan, where the last faculty meeting was a debate, and a resolution was passed to support the principles of the report. Our report was not expensive, and I think it was very thorough and very helpful.

Another way we do it—let's talk about schools for a second—we established a program called summer seminars for secondary school teachers, patterned after a program that has been at the Endowment for the Humanities since its inception, the college teachers seminars. But there never was a seminar for high school teachers, and we set up a program of seminars for secondary school teachers.

We were told that high school teachers do not want to spend their summers studying. We started with 15 seminars, and the response was overwhelming. We sponsored about 51 last year, and we are doing 60 this year. I think those are in some ways exemplary projects.

The Council on Basic Education, through grants from us, funds a fellowships for teachers program. We have summer institutes for teachers supported through our education division. In some ways,

what we have done in the last 3 years is really turn our sights toward secondary education.

Senator STAFFORD. Doctor, what kind of experience do you think is important for members of the National Council on the Humanities? I ask that because of your letter to me.

Dr. AGRESTO. We have had a history on our council of academic scholars of the first order. We have also had professors from smaller colleges, perhaps known only by their students. We have also had people who have been teachers, philanthropists, and lawyers, and the mix on that council has been, I think, extremely helpful to us.

The council as it stands now is, and has always been, predominantly academic, and I think it should be predominantly academic. But the fact remains that the public view that comes with having public-spirited citizens serve on the council, people who have some experience and knowledge of the humanities but may not be holders of the Ph.D., has been invaluable to us, and we turn to them for good common sense judgments, good will, and sometimes just for dogged hard work. I could go on that further if you wanted me to.

Senator STAFFORD. What was your original proposal to the Office of Management and Budget for the fiscal year 1986 funding level? I notice in your testimony you submitted for the record, special mention of projects to celebrate the bicentennial of the U. S. Constitution. This is a whole series of questions, but is there a special office within NEH to carry out these important projects?

I think this is an area members of this subcommittee have an interest in, particularly in encouraging activities to celebrate the bicentennial of the Constitution in elementary and secondary schools. Could you describe your overall activities for us in this area?

Dr. AGRESTO. I would love to. I was recently at a meeting over at the National Archives, and they had there a little booklet of all the projects going on all over the country, celebrating the bicentennial, and projects we funded took up almost half that book; and we are just one small agency.

We started the Bicentennial Program as soon as I came to the agency, about 3 years ago. We have a director and assistant director of the office. It supports grants in all our program areas including college teachers fellowships and summer seminars for high school teachers. We have also supported research projects and publications on the Constitution. It really has infused its way throughout the NEH. Some of the best projects we have funded have been done through the bicentennial program.

Senator STAFFORD. Thank you very much.

Senator PELL.

Dr. AGRESTO. I think I did not answer your original question, which was what was our original submission to OMB. It is what we went to Congress with, namely, \$126 million.

Senator STAFFORD. Thank you.

Senator PELL. I would like to follow up, if I could, on the chairman's question, and ask what is your own role in recommending potential council members to the White House? Are the nominees originally selected by you, or by the White House?

Dr. AGRESTO. The nominees are selected by the White House. I do regularly suggest people as I know Senators and Congressmen do themselves. I do suggest names, as do many people, private citizens, and members of State committees—I do recommend names to the White House.

The White House, however, puts together a list for the President on its own, and these are, in fact, the President's nominees when they come to the Senate. I have made a practice, however, if anyone wants to come to me, and ask me to suggest a name for them, I do suggest that name, although I have no more clout than the ordinary private citizen does.

Senator PELL. You say you recommend anybody who asks you?

Dr. AGRESTO. Yes. For example, if a college president writes to me and recommends one of his faculty members, I ask for a resume, and I forward that to the White House.

Senator PELL. So you act as a channel, but not an initiator?

Dr. AGRESTO. Very often.

Senator PELL. How do you respond to the charge that partisan politics seems to play such a role in the selection of council members?

Dr. AGRESTO. I don't think it plays a strong role, and I certainly do not think it plays any more of a role than it has in the past under any administration.

Senator PELL. You do not think anybody being appointed for being generous contributors is any greater now than it has been in the past?

Dr. AGRESTO. My answer would be no.

Senator PELL. My impression would be to the contrary.

Now, when it comes to the selection of council members, and, in particular the selection of the chairman—the chairman should be thought of as one of the most able scholars in the United States—and though there may be some variations in this pattern, I would hope that would be the pattern to be followed, and I know that certainly that was the thought of Congress when we originally passed this legislation.

In this regard, I think the institutions have more of a responsibility in playing a role, and I noticed over the years that the institutions of higher learning are really very cowardly in that they are worried about losing grants, grants in the future; and very often will not go public with their basic thoughts. They express them to me privately, but they will not go public, because, as I say, they are scared of losing a possible grant, and I say very much on the record, I think they have often behaved in a cowardly manner in that regard. I would hope that they would speak their minds, and speak them publicly as well as privately.

Now, since the humanities councils in the States receive the bulk of their funds from the Endowment, do you think any kind of restrictions on the way they can spend the money should be applied?

Dr. AGRESTO. The State committees have guidelines not only of their own, but exist under guidelines that we have as well for their regulation. Surely, before Federal funds can be released to them, there are certain requirements that they must meet.

They must submit to us a proposal every 2 years. Those proposals are reviewed by panels, and the results of those deliberations

are transmitted to them. There are other strictures under which they do act. They have to keep auditable books. They should not engage in politics or support religion. We have a whole list of requirements in our guidelines, generally repeated in their guidelines as well.

Senator PELL. Are there any types of programs that your guidelines ask you not to support?

Dr. AGRESTO. I understand at the beginning that the State agencies were pushed in the direction of supporting only the things that dealt with public policy issues. We recently have said that the state committees can do anything the Endowment can do. There is no restriction on the programs they can run. Some of them are running seminars for high school teachers, for example.

Senator PELL. Are those guidelines printed that you have now?

Dr. AGRESTO. Yes.

Senator PELL. Would you submit a copy for inclusion in the record?

Dr. AGRESTO. No problem.

[Information supplied follows:]



National
Endowment
for the
Humanities

Division of
State
Programs

INTRODUCTION

TO

STATE

PROGRAMS

INTRODUCTION

The National Endowment for the Humanities supports work in the humanities through programs administered by five divisions—Education Programs, Fellowships and Seminars, General Programs, Research Programs, and State Programs—and two offices—the Office of Challenge Grants and the Office of Preservation.

The purpose of this introductory brochure is to describe the work of the Division of State Programs and the state humanities councils.

The Humanities

Under the legislation establishing the National Endowment for the Humanities, the term *humanities* includes, but is not limited to, the study of the following disciplines:

Language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life.

Of these fields, the disciplines of history, philosophy, literature, and languages are central, for learning in them is basic to the activity of other disciplines. But beyond certain areas of knowledge, the term *humanities* also involves processes such as careful reading and critical thinking, whereby these areas are analyzed, understood, and preserved.

[The humanities] are [society's] efforts to place itself in the sequence of history, to examine its ideas and ideals, to study its language and its forms of behavior, to come to a critical assessment of the myths, symbols, stories, rules by which it gives shape and direction to its life.

Charles Frankel

The state programs were established on the assumption that the study of the humanities contributes to the ability to make reasoned decisions and that there are benefits to individuals, to scholarship, and to society when citizens who are beyond the years of their formal schooling and scholars with knowledge and training in the humanities join together in serious study and interpretation of the acts, works, and artifacts of human culture.

THE STATE HUMANITIES COUNCILS

History

In 1965 Congress enacted the National Foundation on the Arts and the Humanities Act, establishing the National Endowment for the Humanities as an independent grant-making agency of the federal government to support scholarship, education, and public programs in the humanities. The Endowment established the first six state humanities councils in 1971. The central purpose of state councils, like that of the Endowment, is to support the humanities. State humanities councils now operate in each of the fifty states, the District of Columbia, Puerto Rico, and the Virgin Islands. Grants from the Endowment are made to the state humanities council, which then regrants the funds for projects in the humanities to organizations and groups through a competitive review process.

From the beginning, the state councils have relied on American volunteerism. By engaging citizens who are united through a common sense of purpose and interest in the humanities to serve on state humanities councils, the Endowment believes that the program can be an effective means of providing significant humanities programs for a general audience.

Purpose

Since 1976, state humanities councils have been authorized to support any type of project that is eligible for support from the Endowment, including educational and research projects and conferences. The special emphasis in state programs, however, is to make focused and coherent humanities education possible in places and by methods that are appropriate to adults. Within broad guidelines established by statute, each council develops its own guidelines, determines the emphasis of its own program, and selects its own members.

State council projects focus on a wide variety of topics, themes, and disciplines. These projects typically have the following elements in common:

The content of the project is centered in one or more of the humanities disciplines cited in the Endowment's authorizing legislation.

Each project is focused on a topic, idea, or text, which is analyzed and discussed using the methodology of the humanities.

The methods of the humanities—critical thinking and interpretation—are evident throughout the program. Scholars are actively involved in the project, drawing upon their analytical, interpretative, and pedagogical skills.

Scholars and the general public are involved in disciplined dialogue of benefit to both.

State councils have supported humanities projects in a wide variety of settings: museums, libraries, and college campuses; city parks and community centers; Indian reservations; traveling Chautauqua-style tents; and church and grange halls. The projects frequently involve bringing together institutions in the state that have never joined forces before in cooperative programming efforts. As state councils by law may support no more than half the cost of projects, every federal dollar provided by state councils is matched by local contributions of cash, goods, and services. Each year more than 1,100 private citizens volunteer as members of state humanities councils. The councils support more than 4,000 humanities projects annually, reaching some 2 million citizens.

Funding for State Humanities Councils

The Compliance Plan

To be eligible for funding, each council annually submits, for approval by the NEH chairman, a plan that indicates compliance with the terms of the enabling legislation. Although only one council may be supported by the NEH in any state, the opportunity to constitute a state council and to petition the Endowment for recognition through filing a compliance plan is a right available to any group of citizens in any state. State governments have the option of matching a portion of the federal funds and designating the existing council as a state agency or appointing up to four members to the existing council.

To be eligible to submit an application for federal funds, each council must first submit to the Endowment for approval thirty days before the start of the fiscal year a plan showing that the council has taken certain measures to ensure its accountability to the citizens of the state. This requirement, instituted by Congress in 1976 and amended in 1980, deals with such matters as the composition and rotation of council membership and officers and the provision of information to the public, state government officials, and the Endowment. The Endowment is responsible for interpreting this legislation and developing the specific means for compliance. The compliance plan requires councils to assure broad public representation in the membership of the council, provide for a rotation of members and officers on the council, prepare an annual report by the council to the governor, outline a public information plan, and provide for the appointment of four council members by the governor.

The Biennial Proposal

Every other year, each state council submits a proposal to the Endowment in which it assesses its work during the past two years and sets forth its plan for the upcoming two-year period. Through this proposal, the council applies for federal funds. The proposal is also a major planning and management tool for a state council because its preparation provides an opportunity for the council to assess its entire program and prepare a blueprint for the upcoming period.

In its application, the state council also analyzes the role of the humanities council within the state, assesses its work during the previous two years, and describes its goals for the next two-year period. Programs that are judged in the peer review process to be of unusually high quality are eligible for additional funds, based on merit.

Through the biennial proposal, the council also presents an analysis of the state in terms of the role of the council, an assessment of funded projects and the overall operation of the council within the state in the past two years, a description of what it expects to achieve during the ensuing two years (including how these plans fit into its long-range goals), and a budget for the coming period. The council may also propose to use a portion of its regrant funds to conduct a project of its own design; this council-conducted project is also described and justified in the proposal.

Roughly half of the state councils submit full proposals each year. In the year in which the council does not prepare a proposal, it submits an interim progress report in which it demonstrates the extent to which the program is being conducted according to plans set forth the previous year.

Since 1983, state councils have been able to use a small portion of their funds to conduct projects of their own design, provided that the projects are presented in the council's funding proposal or interim report and approved in the review process.

Councils are also eligible to compete for an award for Exemplary Projects in the Humanities, a program initiated in 1982. Both these opportunities make it possible for councils to take a more active role in the intellectual life of their states and to produce humanities projects that may serve as models for others.

Funding Formula

The legislation authorizing the Endowment indicates that not less than 20 percent of the appropriation of program funds for any fiscal year shall be for the state councils and establishes a formula for the allocation of the funds:

- Each eligible state council is first allocated \$200,000 of the amount appropriated for state programs (if sufficient funds are available; otherwise, funds are equally divided among all states).
- Of the funds remaining after these allotments have been made, 44 percent is divided equally among the states; 22 percent is awarded on the basis of state population; and the remaining 34 percent of the excess is awarded at the discretion of the chairman of the Endowment. A portion of these funds is used to provide services for the program nationwide as well as for Exemplary Projects in the Humanities and for special commendation awards in the states.

Cost Sharing

Each state council is required to share the costs of its Endowment grant—both program and administrative funds. This kind of matching is called cost sharing (not to be confused with Treasury matching funds, described on page 8.)

Cost sharing may not include funds from either of the Endowments. It may include not only cash but also services and materials supplied by regrantees and other supporters of the council. In order to meet the cost-sharing requirement, the state council usually provides only one half of the cost of projects supported by regrants; the other half is typically provided by the organization receiving the regrant.

Cost sharing may take many forms in addition to cash, from poster board given by a local store to the time a scholar spends preparing a presentation. In all cases, however, these in-kind donations must be documented by the grantees. It is a statutory requirement that for every dollar in outright funds provided (that is, those not contingent upon the grantee's raising third-party gifts to be matched with Endowment funds) by the Endowment, an equal amount of cash or in-kind cost-sharing contributions must be used to support budgeted project activities during the grant period. The council may exercise its discretion in waiving or lowering cost share for some grantees as long as total cost-sharing requirements for the council's grant from the Endowment are met.

The cost-sharing provision ensures that local support, in a tangible form, undergirds state council-funded projects. In this way, the state programs encourage diversified funding for activities in the humanities nationwide.

Treasury Matching Funds

In addition to outright funds, a council may request in its biennial proposal support from the Endowment in the form of Treasury matching funds. These are funds that are released to a council when it raises gifts in support of its general operating expenses or in aid of specific projects. Only gifts of money, including the net proceeds from the sale of noncash gifts, that are donated by non-federal third parties are eligible to release Treasury matching funds. In submitting a request for Treasury funds, a council must

describe in the proposal its fund-raising plan as well as its projected use of the funds.

Treasury matching funds are designed to stimulate increased private funding for the humanities. The gifts-and-matching provision has encouraged active and imaginative fund-raising efforts by many councils.

Council Members' Responsibilities

The Endowment grant is made to the members of the state humanities council, who are charged with the responsibility for bringing high quality humanities programs to the citizens of their state. To accomplish this purpose, the full council establishes the program policies. It sets program goals and objectives and, along with the council staff, develops plans to reach them. The council members are responsible for preparing the biennial proposal describing the program policies and objectives and for seeing that the program is carried out in accordance with that proposal.

One of the most important functions of the council is to judge proposals from organizations within the state, evaluate the humanities content and the quality of those proposals, and award grants. It must also establish the council budget, decide whether and how to seek outside contributions, and determine the council's approach to program evaluation. Most councils have set up committees to deal with these matters and make recommendations to the full council, which then directs the staff to carry out its decisions.

Unlike some boards, the state humanities council is not an advisory body. The council is a decision-making body, responsible for the overall stewardship of the program. Council members must attend meetings of the full council and meetings of any committees on which they serve. They must read grant proposals thoroughly and thoughtfully and participate in discussions of these proposals,

being sure that funding decisions further the goals of the council and meet its application guidelines. A full understanding of the work of the council requires attending council-funded grant projects when possible in order to see the results of policies and guidelines that the council has adopted and to get a sense of what constitutes a sound and successful humanities project.

Council members should be intimately involved in all aspects of a state humanities program, including assessing the council's review procedures to be sure that they are consistent and fair, overseeing the preparation of the proposal and the interim progress report to the Endowment in alternate years, setting up networks with other intellectual and cultural institutions in the state, carrying on outreach and public relations activities, making sure that the intended audience for programs is varied, reviewing personnel policies and hiring and directing staff, recruiting and orienting new council members, and evaluating the overall program. Council members must also be informed of the council's governing structures and bylaws and must ensure that the bylaws continue to contain adequate guiding principles for the governance of the council.

Responsibilities of the Council Chairperson

The primary duties of this office include presiding at meetings of the full council and usually the executive committee, working closely with the staff and the council in formulating long-range goals and preparing the proposal to NEH, and maintaining contact with the staff of the council and with the staff of the Division of State Programs in order to assist the council in reaching the goals set forth in its proposal. The chairperson also frequently represents the council at regional and national meetings. The chairperson is elected to a one- or two-year term.

Staff Responsibilities

Each council is assisted by a small staff that works closely with the members and that is responsible for implementing policy and developing recommendations to the council for future policy changes. The staff is headed by an executive director, whose duties usually include managing the council's day-to-day activities; conducting conferences and workshops; handling correspondence; assisting organizations wishing to submit proposals; overseeing regrants made by the council; coordinating the writing of biennial proposals and interim progress reports; planning council meetings; assisting in orienting new council members to the goals and principles guiding the council's work; directing fund-raising activities; maintaining contact with the Division of State Programs at NEH; and providing leadership in developing special programs, projects, and evaluation plans. Additional staff members may be involved in any of the above activities or may have such specific duties as conducting workshops or developing evaluation strategies. It is the responsibility of the staff to keep the council informed of the progress of the council's work and to represent the council to the general public and academic community.

Procedures Manual

Each council staff and chair has a copy of the Division of State Programs' *Procedures Manual*, which is periodically updated to include information and sample documents about the council's legal, financial, technical, and programmatic responsibilities. The manual includes, for example, the authorizing legislation, the NEH compliance plan requirements, copies of the NEH-paid liability insurance policies for state council members, and grant regulations from the Office of Management and Budget.

THE DIVISION OF STATE PROGRAMS

The Division of State Programs oversees the work of state councils. This responsibility is carried out primarily through three activities: (1) the biennial review of proposals from state councils for funding by the Endowment and the review of interim progress reports in alternate years, (2) the annual review of compliance plans from each state, and (3) visits by program officers to the states.

NEH Program Officer Responsibilities

Within the Division of State Programs, each state is assigned to a program officer for a fixed period of time. The primary responsibilities of program officers with respect to the states assigned to them are to oversee the work of the councils according to the mandate from Congress, to assist the councils in reaching the goals outlined in their biennial proposals, and to keep the councils informed of programmatic and procedural activities at the national level. In order to fulfill those responsibilities, the program officer attends major state council meetings or regrant projects; reviews draft proposals to NEH; prepares post-review letters for the councils; reviews and comments on each council's guidelines, application forms, and compliance plans; organizes orientation meetings at NEH for new executive directors; and recruits reviewers and panelists to evaluate applications from the state councils. Program officers also contribute to such activities as the orientation conferences for new council members and the meeting of council chairpersons, and they represent the work of the state programs and the Endowment to general audiences.

Services Provided by the Division of State Programs

Regional Orientation Conferences

Conducted each year by the Endowment in several locations

around the country, regional orientation conferences help new state council members understand the work of the state councils and NEH and orient them to their responsibilities as council members.

Ad Hoc Meetings

During the year, the division convenes at least one meeting of all state council chairpersons. In addition, small groups of state council members and staff may meet to address matters of common concern as they arise.

Special Publications

The division prepares publications from time to time on specific areas of the work of state councils.

Orientation of New Executive Directors and Chairs

Visits to Washington, D.C., early in their tenure allow executive directors and, whenever possible, chairs to meet with Endowment staff in all divisions of the agency and to receive orientation to their duties and responsibilities.

Computerized Information Assistance

The Endowment's computer system contains information on state council regrant applications and awards. A program has been developed to supply the councils with their annual catalogue of projects and statistical profile for each state, as well as other reports dealing with state council activities.

THE REVIEW PROCESS

A state council's proposal is subject to the same rigorous review as that given applications to all other Endowment programs. As with other programs, the chairman of the Endowment is charged by law with the responsibility for all final funding decisions. However, the chairman receives advice from many sources—reviewers and panelists outside the Endowment, Endowment staff, and the National Council on the Humanities.

The review process for state programs has three purposes: (1) to determine whether each state program conducts a satisfactory program in the humanities (as required by statute), (2) to provide the council with an assessment of its program as described in the proposal and to provide advice about possible areas of improvement, and (3) to make judgments about the level of funding and about whether conditions should be attached to the grant.

The proposal is analyzed by three to four *outside reviewers* selected by the staff of the Division of State Programs. Reviewers, including scholars and nonscholars, may have had direct experience in state programs as either past council members or project directors although they are never assigned proposals from states where they currently reside or from councils with which they have had close contact.

Each proposal is also evaluated by a *peer review panel* of six to eight people who meet at the Endowment offices in Washington, D.C. Panelists are selected on the basis of several factors, including their knowledge of the humanities and their familiarity with humanities programming for public audiences. Each panel is chaired by the director of the Division of State Programs with all division staff in attendance. The file of a council's previous proposal is available for the panel's consideration. (Interim progress reports are not submitted to panels; however, they are assessed by Endowment staff, by the National Council on the Humanities, and occasionally by outside reviewers.)

Criteria for Review

Reviewers and panelists are asked to evaluate the two integral and complementary aspects of the council's work: (1) the council-funded projects and programs and (2) the overall operation of the council within the state. In order to assess the quality and effectiveness of the overall work of the state council, the Endowment asks the reviewers and panelists to consider the intellectual quality of the program; the centrality of the humanities in individual regrants and council-initiated projects; the involvement of scholars in the humanities in all aspects of the council's program; the use of a range of disciplines and formats appropriate for the topics and the audiences; the effort to reach all geographic areas of the state through its programming; and the extent to which the council's program is appropriate to the state's needs, interests, and resources. They are asked also to judge the projects and programs funded by a state council in light of the qualities appropriate for humanities programs described on page 4 of this booklet. Reviewers and panelists also consider the size, population, resources, and general nature of a state in determining the progress the council is making toward intellectual leadership in the humanities within the state.

At least three division *staff* members read each proposal, including the state's program officer and the division director. Staff assessment is arrived at collectively and is based not only on the proposal but also on information gathered from correspondence, printed materials, and meetings with the state council.

The National Council on the Humanities, twenty-six citizens appointed by the president and confirmed by the Senate, advises the chairman of the Endowment on grant-making and on policy. The members meet four times a year to make funding recommendations. Summaries of reviewers' and panelists' comments and a separate staff assessment are presented to the National Council's Committee on State Programs. After discussion, the committee

makes funding recommendations to the full council, which in turn makes recommendations to the chairman.

Reviewers and panelists are always asked to offer suggestions about ways in which a state council's program might be improved, even for those councils that received strong overall support in the review process. These suggestions are passed on to the council in the post-review letter from the program officer. A serious weakness in a council's program may be addressed by placing conditions on the grant aimed at improving particular aspects of the program. If this should occur, division staff will work closely with the council and its staff in fulfilling these conditions.

SPECIAL AWARDS AND OPPORTUNITIES

Merit Awards

In order to reward exceptionally meritorious work by individual state councils, the Endowment awards some discretionary funds as supplements to the regular grants of councils whose biennial proposals are judged to be worthy of special commendation in the review.

Council-Conducted Projects

In previous years, all program funds awarded to the state councils had to be spent making grants. Since 1983, a council in its regular proposal to the Endowment can request that a portion of these funds be used to conduct a project of its own design. (A council does not receive additional funds to conduct these projects.) Through this change in policy, the Endowment hopes to encourage the development of projects that will be models for other groups in the states.

If a council wishes to conduct its own projects, it must present the project in the regular funding application. Should the project not be approved, funds allocated for it in the council's budget will be available for making grants.

Exemplary Projects in the Humanities

As of 1982, the Endowment uses a portion of the discretionary funds to encourage state councils to assume an even more active and visible role in their states. Now called Exemplary Projects in the Humanities, these special awards enable state councils to undertake worthy projects, which they might otherwise be unable to fund, and recognize projects of an imaginative and exemplary nature that could serve as models to other state councils. Awards are made on the basis of the merit of the particular project submitted, and several councils may apply jointly for a collaborative project. Proposals are assessed by a panel, outside reviewers, Endowment staff.

and the National Council. This competition has supported many outstanding projects, some of which are being replicated in other states.

National Federation of State Humanities Councils

In 1978 several state humanities councils formed what is now called the National Federation of State Humanities Councils. The federation's board of directors includes five public and five academic members of state councils, three executive directors, and the federation president, who is also a state council member. The organization, whose operating budget comes from dues paid by member councils and grants and contracts from the Endowment and other sources, has a small staff that handles its day-to-day operations from its headquarters in Minneapolis. Federation activities fall into three categories, each supervised by a standing committee of its board of directors: (1) Government and Public Affairs; (2) Research and Publications, including research reports and two bimonthly publications—*Federation Reports*, funded through a contract with NEH, which contains articles on public programming in the humanities, and *Federation Updates*, which carries legislative and organization news; and (3) National Humanities Resources and Conferences, including the annual meeting of the state humanities councils.

STAFF OF THE DIVISION OF STATE PROGRAMS

Marjorie A. Berlincourt	Director
Katherine Abramovitz	Program Officer
Douglas Foard	Program Officer
Nancy Rogers	Program Officer
Julie Van Camp	Program Officer
Jim Vore	Program Officer
Carole M. Watson	Program Officer
Nancy Worssam	Program Officer
Linda M. Hanson	Program Specialist
Kitty I. S. Green	Secretary
Carol Walker	Secretary
Kathy M. Williams	Secretary

All division staff can be reached by telephone at 202/786-0254. The mailing address is 1100 Pennsylvania Avenue, N.W., Room 411, Washington, D.C. 20506.

Important Dates in the Division of State Programs

February 15	Proposals for exemplary awards due at the Endowment
May 1	Biennial proposals due
June 15	Interim progress reports due
July 1	Exemplary award projects begin (final reports due 90 days after the end of the 18-month grant period)
August 31	Compliance plans due
September 15, 1985,– August 31 thereafter	Gifts to be matched must be certified and received at NEH

DIRECTORY OF STATE HUMANITIES COUNCILS

The Committee for the
Humanities in Alabama
Box A-40
Birmingham-Southern College
Birmingham, Alabama 35254
205/324-1314

Alaska Humanities Forum
943 W. Sixth Avenue
Room 10
Anchorage, Alaska 99501
907/272-5341

Arizona Humanities Council
First Interstate Bank Plaza
100 W. Washington, Suite 1290
Phoenix, Arizona 85003
602/257-0335

Arkansas Endowment for the
Humanities
The Rammel Building, Suite 102
1010 West 3rd Street
Little Rock, Arkansas 72201
501/372-2672

California Council for the
Humanities
312 Sutter Street, Suite 601
San Francisco, California 94108
415/391-1474

Colorado Endowment for the
Humanities
1836 Blake Street #100
Denver, Colorado 80202
303/292-4458

Connecticut Humanities Council
41 Lawn Avenue
Wesleyan Station
Middletown, Connecticut 06457
203/347-6888

Delaware Humanities Forum
2600 Pennsylvania Avenue
Wilmington, Delaware 19806
302/573-4410

D.C. Community Humanities
Council
1341 G Street, NW Suite 620
Washington, D.C. 20005
202/347-1732

Florida Endowment for the
Humanities
LET 468
University of South Florida
Tampa, Florida 33620
813/974-4094

Georgia Endowment for the
Humanities
1589 Clifton Road, NE
Emory University
Atlanta, Georgia 30322
404/329-7500

Hawaii Committee for the
Humanities
2615 South King Street, Suite
211
Honolulu, Hawaii 96826
808/947-5891

The Association for the
Humanities in Idaho
Room 300, Len B. Jordon
Building
650 West State Street
Boise, Idaho 83720
208/345-5346

Illinois Humanities Council
618 South Michigan Avenue
Chicago, Illinois 60605
312/939-5212

Indiana Committee for the
Humanities
3135 North Meridian Street
Indianapolis, Indiana 46208
317/925-5316

Iowa Humanities Board
Oakdale Campus
University of Iowa
Iowa City, Iowa 52242
319/353-6754

Kansas Committee for the
Humanities
112 West Sixth Street, Suite 509
Topeka, Kansas 66603
913/357-0359

Kentucky Humanities
Council, Inc.
Ligon House
University of Kentucky
Lexington, Kentucky 40508
606/257-5932

Louisiana Committee for the
Humanities
1001 Howard Avenue—
Suite 4407
New Orleans, Louisiana 70113
504/523-4352

Maine Humanities Council
P.O. Box 7202
Portland, Maine, 04112
207/773-5051

Maryland Humanities Council
516 N. Charles St., #304-305
Baltimore, Maryland 21201
301/837-1938

Massachusetts Foundation for the
Humanities and Public Policy
155 Woodside Avenue
Amherst, Massachusetts 01002
413/545-1936

Michigan Council for the
Humanities
Nisbet Building, Suite 30
1407 S. Harrison Road
East Lansing, Michigan, 48824
517/355-0160

Minnesota Humanities
Commission
580 Park Square Court
Sixth and Sibley Streets
St. Paul, Minnesota 55101
612/224-5739

Mississippi Committee for the
Humanities
3825 Ridgewood Road, Rm. 111
Jackson, Mississippi 39211
601/982-6752

The Missouri Committee for the
Humanities, Inc.
Loberg Building, Suite 204
11425 Dorsett Road
Maryland Heights,
Missouri 63043
314/739-7368

Montana Committee for the
Humanities
P.O. Box 8036
Hellgate Station
Missoula, Montana 59807
406/243-6022

Nebraska Committee for the
Humanities
Cooper Plaza, Suite 405
211 N. 12th Street
Lincoln, Nebraska 68508
402/474-2131

Nevada Humanities Committee
P.O. Box 8065
Reno, Nevada 89507
702/784-6587

New Hampshire Council for the
Humanities
112 1/2 South State Street
Concord, New Hampshire 03301
603/224-4071

New Jersey Committee for the
Humanities
73 Easton Avenue
New Brunswick,
New Jersey 08903
201/932-7726

New Mexico Humanities Council
Onate Hall, Room 209
University of New Mexico
Albuquerque, New Mexico 87131
505/277-3705

New York Council for the
Humanities
33 West 42nd Street
New York, New York 10036
212/354-3040

North Carolina Humanities
Committee
112 Foust Building, UNC-
Greensboro
Greensboro,
North Carolina 27412
919/379-5325

North Dakota Humanities
Council
Box 2191
Bismarck, North Dakota 58502
701/663-1948

The Ohio Humanities Council
760 Pleasant Ridge Avenue
Columbus, Ohio 43209
614/231-6879

Oklahoma Foundation for the
Humanities
Executive Terrace Building
2809 Northwest Expressway—
Suite 500
Oklahoma City, Oklahoma 73112
405/840-1721

Oregon Committee for the
Humanities
418 S. W. Washington, Rm. 410
Portland, Oregon 97204
503/241-0543

Pennsylvania Humanities Council
401 N. Broad Street
Philadelphia, Pennsylvania 19108
215/925-1005

Fundacion Puertorriquena de las
Humanidades
Box S-4307
Old San Juan, Puerto Rico 00904
809/721-2087

Rhode Island Committee for the
Humanities
463 Broadway
Providence, Rhode Island 02909
401/273-2250

South Carolina Committee for
the Humanities
P.O. Box 6925
Columbia, South Carolina 29260
803/738-1850

South Dakota Committee on the
Humanities
Box 7050, University Station
Brookings, South Dakota 57007
605/688-6113

Tennessee Committee for the
Humanities
1001 18th Avenue South
Nashville, Tennessee 37212
615/320-7001

Texas Committee for the
Humanities
1604 Nueces
Austin, Texas 78701
512/473-8585

Utah Endowment for the
Humanities
Ten West Broadway
Broadway Building, Suite 900
Salt Lake City, Utah 84101
801/531-7868

Vermont Council on the
Humanities and Public Issues
Grant House, P.O. Box 58
Hyde Park, Vermont 05655
802/888-3183

Virginia Foundation for the
Humanities and Public Policy
1939 Ivy Road
Charlottesville, Virginia 22903
804/924-3296

Virgin Islands Humanities
Council
Market Square-Conrad Building
#6 Torvet Straede/Fourth Floor—
Suite #6
P.O. Box 1829
St. Thomas, Virgin Islands 00801
809/774-4044

Washington Commission for the
Humanities
Olympia, Washington 98505
206/866-6510

The Humanities Foundation of
West Virginia
Box 204
Institute, West Virginia 25112
304/768-8869

Wisconsin Humanities Committee
716 Langdon Street
Madison, Wisconsin 53706
608/262-0706

Wyoming Council for the
Humanities
Box 3972—University Station
Laramie, Wyoming 82071-3972
307/766-6496

Other Endowment Programs

Division of Education Programs

The Division of Education Programs supports efforts in elementary and secondary schools as well as in institutions of higher education to improve instruction in humanities disciplines. Projects undertaken with NEH funds concentrate on the content and methods of these disciplines to give them a central place in school and college curricula. The Endowment also supports dissemination of the results of exemplary programs.

Division of Fellowships and Seminars

Programs in the Division of Fellowships and Seminars afford individual scholars, teachers, and other interpreters of the humanities opportunities to undertake full-time study or research for periods ranging from several weeks to one year. Support is available for independent work and for seminars on significant topics in the humanities.

Division of General Programs

The Division of General Programs is charged with bringing to the public a wide range of scholarly, research, and educational activities through projects designed to enrich the cultural and intellectual life of all Americans. In addition to programs in media, the division supports educational community programs in the humanities, interpretative exhibitions by museums and historical associations, and a variety of special projects that give public access to the best in scholarly and cultural life. Through this division, the Endowment has also initiated a number of new grant categories to promote the study and public appreciation of the history and principles of the U.S. Constitution.

Division of Research Programs

Through the programs of this division, the Endowment strengthens the intellectual foundation of the humanities by supporting interpretative research in all fields of the humanities, the preparation of reference works that add to the store of scholarly knowledge, and the organization of the essential resources for scholarship. Endowment research grants aid long-range projects that frequently involve a great diversity of scholarly activities, typically collaborative or coordinated efforts resulting in publications that advance knowledge in the humanities.

Office of Challenge Grants

Through the Office of Challenge Grants, the Endowment supports cultural institutions and organizations in order to increase their financial stability and to preserve or improve the quality of humanities programs. Institutions must raise at least three dollars in new or increased donations from nonfederal sources to receive each federal dollar.

Office of Preservation

This office has been created to address the problem of the physical deterioration of humanities resources by focusing current efforts and stimulating new efforts to undertake significant preservation activities. Through the U.S. Newspapers Project, grants are made to support projects for the bibliographic control and preservation of U.S. newspapers. Preservation grants support projects that address national preservation needs of research documentation in the humanities.

Equal Employment Opportunity

The Code of Federal Regulations, Title 45, Part 1110, implements provisions of Title VI of the Civil Rights Act of 1964 and, along with Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, provides that the National Endowment for the Humanities is responsible for ensuring compliance with and enforcement of public laws prohibiting discrimination because of race, color, national origin, sex, handicap, and age in programs and activities receiving federal assistance from the National Endowment for the Humanities. Any person who believes he or she has been discriminated against in any program, activity, or facility receiving federal assistance from the Endowment should write immediately to the director of the Office of Equal Opportunity, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Note: If a proposed project relates to American Indians, Aleuts, Eskimos, or native Hawaiian people and artifacts, an applicant should obtain from the Endowment a copy of its code of ethics concerning native Americans. The code establishes certain standards of conduct in research, publication, and public programs involving native American peoples.

Senator PELL. The peer review system is really the heart and soul of the Endowment's existence, and therefore must be constantly monitored for fairness and openness. What steps do you and your staff take to ensure that there is a healthy rotation of members with balanced views?

Dr. AGRESTO. It was either the first or the second meeting I attended when Bill Bennett was chairman that we gathered together the senior members of the staff, and talked about the review process and panels. We decided that the ideal panel should have one-third repeat panelists.

We did want to see people come on these panels for the sake of continuity and knowledge; it was not improper that people who had previously served to be called back again. It is our policy that we want to see a mix of people who have never served before, and some also who have served in the past, have done hard work, and then come back.

Senator PELL. Are the names of your panelists available to the public before the grant decisions are made?

Dr. AGRESTO. We publish them every year in the annual report. We think it awkward to publish the name of a panelist on a proposal that he or she is reviewing, fearing that they will get hounded to endorse the proposal. But anybody can ask for names of panelists who have reviewed his or her proposal. We can do that.

Senator PELL. As you know, the arts endowment does like the public. What you are saying is that a person can write, including an applicant for a grant, and ask who are the members of the review panel who are going to look over my application before a final recommendation is made?

Dr. AGRESTO. Our usual policy has been that only after the panel has been constituted can an applicant ask who are the reviewers of the application.

Senator PELL. I think that is a mistake, and I do not know how we can improve that. It seems to me that you should have the same guidelines on this as the arts do. The people on the panels may get hounded, but that is part of the downside of having the honor of being on a panel, and they do not have to accept the jobs. I think those names should be made public.

What is your position?

Dr. AGRESTO. Our panels are somewhat different than the arts panels. They do have standing panels. Their panels sit much longer than ours do, and the names get known anyway. We have panels that meet for 1 or 2 days at the most, they read at home, they come to the Endowment, and they deliberate. It puts an undue burden on them if their names are known.

People think they can get a grant because of influence rather than their proposal. They can call up Professor X, who is on the panel. They say "Remember me? I know you are on the panel."

Senator PELL. I think this has been a problem in the humanities from the start, where you keep everything under control in a central way, "Daddy knows best," People come in the darkness of night, meet for 2 days, and disappear again to make the grants. I do not think that is a good idea, and I imagine it could be corrected legislatively, if you do not correct it yourselves.

Dr. AGRESTO. The panels are not the end of the process. We have a national council that reviews these grants. Everyone knows who the National Council is. Contacts can be made there. I certainly could get calls as well.

Senator PELL. What percentage of grants have been moved around or changed by the National Council each year?

Dr. AGRESTO. I do not have any figures on that. The National Council is fully a part of the deliberative process as are the panels, the outside reviewers, and in the end, as myself.

Senator PELL. Will you submit the percentage of grants that the National Council has reversed.

Dr. AGRESTO. It is almost impossible to give that. The panels give us a list of proposals by and large in rank order, the best down through the weakest, and staff works with those suggestions to try to find out where the line should be drawn between fundable non-fundable.

Council will come in and talk to staff about that. Council will go through the deliberations, the panel's votes. It will be hard to say but by and large, the council honors the request of panels.

Senator PELL. I think we have probably spent enough time on that. Just submit for the record, if you could, your best effort showing your percentage, whether it is 2 percent that get changed, 2 percent, or what your best estimate would be?

Dr. AGRESTO. The only problem is, we do not always get from panels "fund this, do not fund that."

Senator PELL. When you change the rank order, put it that way.

Dr. AGRESTO. Fine.

Senator PELL. What happens to a grant application once it has been approved by the outside reviewers and panelists? The reason I am asking these questions, there have been some criticisms. These are not haphazard questions.

Dr. AGRESTO. When an application comes in, It is put with other applications and sent out to panelists for their consideration. Those panelists come and deliberate in the Endowment for a day or two. If there is any question about what greater information or more information is needed, or if there was a dispute among panelists over the merit of the application very often we will send it out for expert review. We would send the proposal out again to be reviewed by experts in the field. After we receive these reviews, staff then writes up its assessment and evaluation of what transpired at that panel meeting, adding the reviewer's comments.

Senator PELL. So sometimes you have a second group of outside reviewers, experts in the field.

Dr. AGRESTO. We do. When the council committees meet, four times a year, staff then proposes their list of recommendations from panels and outside reviewers to the committee, the committee makes its recommendations to the full council, and the full council makes its recommendations to the chairman. It is a multistage process; and it is a process of finer and finer meshes, if I can use that analogy.

Senator PELL. I have heard reports that if you send it out to one group of experts, and you do not like what they have said, you send it to another group.

Dr. AGRESTO. I have heard that, too, and I asked my division directors about that, and they all say that is absolute hogwash. In fact, when we send applications out to outside reviewers, they are sent out because, in some instances, we really need to know certain things about a proposal, and so we will send it out for further review and further information. The names of the reviewers are available to council members. The names of the reviewers are published. This is all done in an open way.

Senator PELL. Do you ever send the grant applications out to more than one expert?

Dr. AGRESTO. Sure. Many times.

Senator PELL. Is not this basically an attempt to acquire comments that are more in line with the senior staff and chairman?

Dr. AGRESTO. No; the general procedure would be something like this: We would get a proposal in to do a film. The panel may think the film to be quite a good film, but they may have certain questions about technique or historical accuracy. We will then send out that proposal to one or two expert filmmakers and ask them to send us back their opinion.

If those letters come back and say no, this is not as good as others we have seen, that proposal may well fail.

Senator PELL. Are the reviewer's comments available to the applicant?

Dr. AGRESTO. Absolutely.

Senator PELL. They are in written form?

Dr. AGRESTO. If the person requests them in pure form, they can get them. They can get verbatim comments of our reviewers. Some panels have always used outside reviewers. In fact, they use reviewers before the panels meet.

Senator PELL. What are the criteria you use in selecting reviewers?

Dr. AGRESTO. By and the staff uses its experience, to pick people to be outside reviewers. Very often the people selected have served on panels, or they have been eminent professors in the field, or they are knowledgeable about the subject of the proposal.

Senator PELL. Can you give me an instance of where you thought a decision was wrong and you reversed it? Any one, at random?

Dr. AGRESTO. Well, I can actually pick one from a man in the room right now, from the Rhode Island Historical Society. When their application was submitted, it came just under the wire in the review process. The panel thought it was very, very good. Council did not put it in the funding category before it came to me. I asked to see that proposal, I read that proposal, and I thought that we had money to fund it. I sided more with the panel's general feelings of its excellence, and so I thought it not unfair to overturn the council's recommendation.

I called my council members, and I said, "If you have no objections, I really would like to overturn you on this grant." I didn't mean to embarrass him by that.

Senator PELL. That shows very good judgment on your part.

Senator STAFFORD. What have you done for Vermont recently?

Dr. AGRESTO. Everything.

Senator PELL. Would you give us the number of cases where you have had to reverse the recommendations of the panels?

Dr. AGRESTO. Right. Through the end of fiscal 1984, out of 22,098 grant applications, Dr. Bennett reversed the council on 46. So that comes to 0.2 percent or something like that.

Senator PELL. Thank you.

Now, moving to the state councils, what is your view, personal view, of the vitality and effectiveness of the State humanities councils? Do you think they are reaching as far as they should into the public? Do you think they would accomplish more if they were efficient State agencies?

Dr. AGRESTO. I do not know if they could accomplish more if they were official State agencies, and in some ways, had this been done from the beginning, I think it would have been a livelier issue. I do not—

Senator PELL. I completely agree with you. It was my wish in the beginning, in 1965 under the original legislation. At that time the humanities carried the arts endowment through the Congress, and they could pretty well write what they wanted, and they wanted the "daddy knows best" principle, where the power was centralized in Washington, and the committees were appointed around the country under NEH financial control.

Now, because of this discrepancy, you find the state art councils have received \$163 million in 1985 from State appropriations. The humanities councils have received a total of state funds of \$388,000 in the same period.

In other words, it is one-third of \$1 million versus \$160 million, and I think this is an example of exactly what I am saying, that the humanities councils are not plugged in to the local States, to the local communities, and do not attract the same interest.

For example, I do not see any member of the press here whatsoever, and there should be members of the press here. You can go to the average State and ask who is the chairman of the humanities council in that State, and most people will not know. You ask them what the arts council is, and more people will know. So this is why I am pressing you on this matter.

Dr. AGRESTO. Let me speak for the States, as they presently exist in this matter.

Senator PELL. Is there any press here?

One. Hooray.

Dr. AGRESTO. I think States are doing a better and better job every year of going out and getting money, matching money, gifts, not only from the State governments. They are getting more and more donations from private foundations and from individuals. They are, I think, learning that it is helpful, financially healthy, and almost necessary to go out to the community if they are to carry out their programs in a better way. I think the trend is in the direction you would like to see it.

Senator PELL. But there is still a difference between a third of \$1 million, and \$160 million, and that is the change.

Now, a couple of more specific questions. I am concerned about the rumored cutbacks in the National Endowment of Humanities for publication of documentary editions. What is the status of the NEH support for documentary editions? What are your plans for the publication of documents in the future?

Dr. AGRESTO. We have absolutely no plans of cutting back on documentary editions, and I would be more than happy to go on the record, and say there is no area of scholarship in the humanities more important than those solid editions of papers, documents, letters, and writings of people who have been important in this and other cultures.

We still go by the advice of our council on these matters, and the advice of panels, but we have absolutely no intent to cut back on our interest in those areas whatsoever.

Senator PELL. As you know, there is a certain vacuum here, because the National Historical Publications and Records Commission did a lot of this work at first, but I believe their funds have been cut back, too, and I would hope you would keep up your efforts in this regard.

Dr. AGRESTO. In 1985, we put \$2.2 million into our Editions program. In 1986, we requested basically the same amount; and that was even with the 10-percent cut in the agency overall. So I think we are doing well there, and I wish to continue that.

Senator PELL. And I hope that your successor whoever it may be, will be an acknowledged scholar in his field, and, two, will do his best to try to nourish the strength of the State councils so they have a more visible role in their States.

Thank you very much.

Senator STAFFORD. Thank you very much, Senator Pell, and thank you very much, Dr. Agresto. We appreciate your appearance with us this morning.

The first panel this morning will be to give us the national perspective. Dr. William Ward, executive director of the American Council of Learned Societies of New York, and Mr. Albert Klyberg, director of Rhode Island's Historical Society, of Providence, RI.

Gentlemen, because Dr. Agresto's testimony was very important to this hearing, we did not use the lights, but now we will be forced to as we need to conclude this meeting in about 1 hour and 15 minutes. So you do have—that is what you get in 5 minutes, and let me say that I know that each of you has gone to a lot of work to come here, and that you have prepared some excellent papers.

In every instance, for each panel, we will place the full prepared text where there is one in the record so that it will appear fully in the record for us to deliberate upon, and we will ask you to summarize within the 5 minutes available period.

Dr. Ward, do you care to go first?

Dr. WARD. Thank you very much.

[Dr. Agresto's response to questions by Senators Stafford and Kennedy follow:]

QUESTIONS FOR THE RECORD SUBMITTED BY
 SENATOR STAFFORD AND RESPONSES BY JOHN AGRESTO, ACTING CHAIRMAN
 NATIONAL ENDOWMENT FOR THE HUMANITIES

Emergency Grants

Question: Could you give the Subcommittee examples of projects which have received chairman grants or emergency grants.

Answer: Emergency Grants are considered only in response to extraordinary and emergency circumstances which arise between meetings of the National Council on the Humanities. An application for an Emergency Grant must make the case that a unique opportunity in the humanities will be lost if special action is not taken.

I would like to stress that Mr. Bennett and I have made sparing use of this authority. In fiscal 1984, only .3 percent of the Endowment's appropriation of definite funds was awarded for Emergency Grants. This is far below the 10 percent allowed by the Endowment's authorizing legislation. We have also used this mechanism much less than our predecessors; for example: the number of Emergency Grants has declined from 91 in 1979 to only 14 in 1984 -- a decrease of almost 85 percent.

Three examples of Emergency Grants awarded in fiscal 1985 are shown below.

- (1) GP-21231-85
 \$29,360
 Mr. Frank B. Jones
 Indiana University Alumni Association
 Bloomington, IN 47406
 TITLE: Northwest Territory Bicentennial, 1987

Indiana University Alumni Association

This award will support a two-day planning conference devoted to the forthcoming observance of the bicentennial of the Northwest Ordinance. It will provide travel expenses for alumni representatives and scholars from eight universities and will underwrite preliminary work on a traveling exhibit to be organized by Indiana University's Lilly Library.

If the applicant had applied for planning funds through the normal competitive cycle, planning could not begin earlier than October of this year, and an implementation proposal could not be presented before February 1986. The applicant argued convincingly that such a timetable would mean that no programs would be in place by 1987.

(2) GN-22426-85

\$20,000.00

Ms. Paula L. Haller

Ganesha Productions

Los Angeles, CA 90048

TITLE: Planning Grant for One-Hour National TV Film (PBS) based on
National Traveling Exhibits Included in Festival of India

This grant provided \$20,000 for the planning of a one-hour documentary film on Indian art, focusing on appreciation and interpretation of the cultural artifacts that will be part of the national traveling exhibitions included in the Festival of India. The emergency related to the need to film before the exhibition objects were crated in India for transport to the United States and the need to complete the film before the opening of the Festival in June 1985.

(3) GL-20615-85

\$29,980.00

Ms. Lenja C. Orlin

Folger Shakespeare Library

Washington, D.C. 20003

TITLE: Symposium on French Culture During the Reign of Louis XIV

This grant provided support for a symposium at the Folger Shakespeare Library on "The Ascendancy of French Culture During the Reign of the Sun King, Louis XIV," on March 14, 15 and 16, 1985. The symposium coincided with an exhibition of Louis XIV at the Corcoran Gallery which involved major scholars from throughout this country and abroad. The emergency stemmed from the fact that the Folger was not aware of the Sun King exhibition in time to prepare an application to be reviewed through the regular cycles.

Fiscal 1986 OMB Budget Level

Question: What was your original proposal to OMB for the FY 86 funding level?

Answer: \$126 million.

QUESTIONS SUBMITTED FOR THE RECORD BY
SENATOR KENNEDY AND RESPONSES FROM JOHN AGRESTO, ACTING CHAIRMAN
NATIONAL ENDOWMENT FOR THE HUMANITIES

Equal Employment Opportunity Commission

Question: For too long now the National Endowment for the Humanities has not been in compliance with EEOC guidelines. Under Chairperson Bennett, goals and timetables were not established to bring the Endowment into compliance with standards that all but three federal agencies felt were mandated. While I understand that a new chairperson has been nominated to succeed Mr. Bennett, he is not now confirmed and you are in charge. What do you intend to do about EEOC regulations?

Answer: As I stated in a letter to Representative Cardiss Collins on May 28, 1985 (attached), I fully endorse Mr. Bennett's refusal to set racial and gender goals for hiring at NEH. I intend to continue to support the following resolution overwhelmingly approved by the National Council on the Humanities in February 1984: "The National Endowment for the Humanities should neither favor nor slight anyone because of race, color, national origin, religion, or gender." Since this resolution, as well as my own convictions, directs me not to favor or reject anyone on bases such as race or sex, I do not see how I can set "goals and timetables" that would encourage me to take such factors into account.

Attachment



NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

THE CHAIRMAN

May 28, 1985

The Honorable Cardiss Collins
Chairwoman
Government Activities and Transportation
Subcommittee
Committee on Government Operations
Rayburn House Office Building
Room B-350-A-B
House of Representatives
Washington, D.C. 20515

Dear Chairwoman Collins:

This is in response to your letter of May 7, 1985 asking the Endowment to comment on the findings and recommendations contained in the Sixth Report by the Committee on Government Operations concerning "The National Endowment for the Humanities and the Equal Employment Opportunity Commission." Since not all of the findings and recommendations pertain to the Endowment, I have only a few brief remarks to make.

The Committee states that it found "shortcomings" in NEH's "strategy for achieving compliance with Federal civil rights laws through aggressive recruitment." I think the record will show that there are no "shortcomings" in our efforts to recruit minority and women employees. NEH casts a wide net in recruiting for mid- and senior-level professional job vacancies and specifically targets minority and women applicants by placing job announcements in a number of minority publications. In addition, NEH has expanded its mailing lists for job announcements to include institutions with traditionally minority populations. We take our obligation to recruit seriously, and should not be faulted on that score.

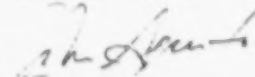
The Committee recommends that NEH, along with the Department of Justice and the FTC, submit to EEOC "goals and timetable data" regarding "recruitment, hiring, and internal promotions." As you know, Dr. Bennett in his letter of January 16, 1984 to Clarence Thomas of the EEOC and in his subsequent testimony before your Committee strongly opposed the principle of setting racial goals for hiring. I endorse Dr. Bennett's position. It will remain NEH policy neither to favor nor slight anyone because of race, color, national origin, religion, or gender. Since we refuse to judge people on the basis of sex or race, we will not establish "goals and timetables." Moreover, given the opinion of the Justice Department and the testimony of Mr. Devine and Mr. Thomas at your hearings, we are even further convinced of the legality -- as well as simple justice -- of our position. Nor do we think such "goals and timetables" are warranted given NEH's admirable record in hiring and promoting minorities and women.

The Committee also recommends that appropriations be rescinded for agencies that are "not in compliance with data submission requirements as mandated by Section 717 of Title VII of the Civil Rights Act of 1964, as amended, and by Section 310 of the Civil Service Reform Act of 1978." Since our only "offense" is that we have refused to discriminate on the basis of race or sex, we think this action would be most unfortunate.

The other recommendations of the report do not pertain specifically to NEH but are concerned, instead, with certain legal issues involving EEOC's guidelines, regulations, and enforcement powers. Since these issues are only indirectly relevant to the Endowment, I should not comment upon them. I would like to say, however, that the dissenting views of the Committee's minority members raise serious questions about these issues and about the content of the report, issues that should be addressed by the Congress.

As is customary with Congressional correspondence of this nature, copies of this letter will be made available to other interested Congressional committees.

Sincerely yours,



John Agresto
Acting Chairman

Recess Appointments

Question: There is a recent tradition at NEH of recess appointments, starting with Chairman Bennett and straight through the National Council on the Humanities. I am disturbed by this trend and think that the Committee should exercise its advice and consent responsibility with respect to NEH, just as it does other federal agencies. To what do you attribute the high number of recess appointments?

Answer: The President is constitutionally empowered to fill presidentially appointed positions while Congress is not in session. This provision in the Constitution of the United States recognizes the President's legitimate need to appoint officials of his own choosing without undue delay. When Congress reconvenes, it can decide whether or not to confirm a recess appointment.

Chairman Bennett's recess appointment was made by President Reagan in December of 1981. Congress acted speedily to confirm that nomination in February of 1982. In July of 1984 the President named seven distinguished individuals -- again by recess appointment -- to serve on the National Council of the Humanities. These seven recess appointees have been fully active and valued participants in the business of the Council throughout the past year. Congress has yet to act on their appointments.

Needless to say, their continuing status as "recess appointments" is in no one's interest. I therefore fully agree with your estimation that this situation is "disturbing"; I think that the Committee should exercise its responsibility as soon as possible and, I hope, confirm the appointees.

National Council on the Humanities

Question: Because the Committee would like to guarantee a strong and expert National Council, the bill introduced by most of the members of this Committee provides for new language to govern qualifications of the council. I understand that the Endowment feels that the new language is too restrictive and would limit public participation on the council. What assurance can you give the Committee, if we consider your suggestions, that humanities professionals will be fully represented on the council?

Answer: The National Council on the Humanities has always had a strong contingent of humanities professionals. I know of no efforts on the part of the Administration to change this; in fact, four of the recent seven nominees to the council are professors. What is of concern, however, is the suggested revision in the language of the NFAH act regarding the qualifications of council members.

The council historically has contained a number of public-minded citizens who have not had backgrounds as professionals within the humanities. These members have joined their scholarly counterparts in serving the Endowment and the nation with distinction since the beginning of the agency in 1965. Indeed, over the years, "public" members have brought the vital voice of informed citizens to the deliberations of the council. We are concerned, therefore, that the Senate's original proposal to alter the criteria for selecting council members might disrupt this delicate balance that has worked well for two decades.

Funding for Projects Related to Women

Question: I have learned about a study done by the members of the National Council for Research on Women. Their study maintains that since 1981 there was a 50 percent decline in support for projects relating to women by the National Endowment for the Humanities. I do not suggest that a return to classics and the core humanities areas is not enlightened, only that such a focus of attention must coincide with an examination of newer areas of research.

Our historical tradition and cultural heritage belong to all of us, therefore our historical and scholarly research must also be directed in a balanced way so as not to neglect the diversity that makes our heritage rich. Please explain policy at the Endowment in this respect.

Answer: We have not seen the study to which you refer. Nevertheless, our figures show that Endowment support for projects pertaining to women is substantial and continuing. The success rate of applications in such areas as women's studies, ethnic studies, and black studies are far and away higher than the success rate of more traditional fields. For example, in 1984 the overall success rate for all proposals was 28 percent. In women's studies it was 44.6 percent. In black studies it was even higher -- 46.8 percent. Yet in philosophy the success rate was only 20 percent. And in classical history, a field we are told we favor, there were only seven projects funded in all of 1984.

But I would not want to give the impression that the Endowment willfully favors these newer fields over older disciplines. So long as such areas are squarely humanities-based and are not tendentious or ideological, they can and will continue to compete successfully at NEH. But I must add that in some of our areas -- in secondary and higher education in particular -- the greatest need is not for exposure to "new" fields as often as it is a recapturing and restoration of sound learning in basic disciplines. Newer areas often have little trouble being heard; we will continue, therefore, to talk as often as we can about the need for a sound grounding in basic education, on broad topics, in a variety of areas and in all the traditional disciplines.

GAO Report - Advocacy

Question: A recent GAO report considered advocacy in NEH's projects that are funded by state councils. The GAO report acknowledged that it is difficult to eliminate advocacy in public policy issues. I believe that it is unrealistic to expect total elimination of advocacy from Endowment-sponsored programs. I would encourage you, Mr. Agresto, to use every possible mechanism the peer panel system of review provides to insure that programs and projects of the Endowment are even-handed and balanced in perspective.

What efforts are you taking to reduce the development of advocacy as discussed in this report?

Answer: As the GAO report makes clear, NEH guidelines explicitly prohibit advocacy in projects or activities which receive Endowment funds, including those awarded a grant by any of the state councils. The NEH guidelines that govern the councils' preparation of their biennial grant proposal state this requirement in unequivocal terms: "projects must avoid bias or advocacy." Every year each council must submit to the Endowment either a full biennial grant proposal or an interim progress report. In either case, the overall program of the council and the individual projects which it sponsors are carefully scrutinized to ensure their compliance with the requirement to avoid advocacy.

Beyond the formal grant review process, the Endowment employs a variety of means to communicate to the councils the importance of requiring a balanced presentation of opposing points of view in programs which touch upon current controversies. Both my predecessor as chairman of the Endowment, William Bennett, and I have traveled extensively to meet council members and staffs. On such occasions we have repeatedly stressed that political or ideological bias in sponsored programs is unacceptable. NEH staff are in frequent contact with the councils and continually endeavor to provide helpful guidance in this regard. The Endowment annually conducts several orientation conferences for new council members in order to acquaint them with their duties and with the guidelines governing the councils' programs.

The elimination of advocacy in council-sponsored programs may be difficult, but I am not persuaded that it is impossible. Certainly NEH will continue to make every effort to achieve that result.

GAO Report - Informing Unsuccessful Applicants

Question: The report also mentions that there is a varied level of information available to applicants to the state councils regarding the basis of denial for their applications. I hope that this is another area which you could explore to make sure that individuals who are applying for grants supported with federal funds are provided all appropriate information.

Answer: To be eligible for funding, each council annually submits, for approval by the NEH chairman, a plan that indicates compliance with provisions of the enabling legislation which require that the councils be publicly accountable. This compliance plan must provide that policies will be developed and publicly announced for providing information, in response to public inquiries, about the reasons for funding a specific application and for informing unsuccessful applicants about the reasons for the council's action. The amount of information that is routinely supplied to unsuccessful applicants varies among councils -- as do the programs that these councils conduct -- and among the programs of individual councils, according to the type and size of regrant categories. However, every state council provides a full explanation of the reasons for denial if the applicant requests it.

STATEMENTS OF DR. JOHN WILLIAM WARD, PRESIDENT, AMERICAN COUNCIL OF LEARNED SOCIETIES, NEW YORK, NY; AND ALBERT KLYBERG, DIRECTOR, RHODE ISLAND HISTORICAL SOCIETY, PROVIDENCE, RI

Dr. WARD. Mr. Chairman, Senator Stafford; Senator Pell, I guess we thank you for being here. Not only is it an honor for us, but we deeply appreciate your interest in the Endowment.

I am President of the American Council of Learned Societies. You will remember 20 years ago, in 1964, there was a report by the Commission on the Humanities sponsored by the ACLS which led the Congress to create the two Endowments. We have done a reprise of that report. We are not offering it for the record, sir, because of its size, but we have distributed it to Staff and members of the relevant committees in the Senate and the House, about 135 copies "A Report to the Congress of the United States on The State of the Humanities."

Senator STAFFORD. Well, I think by reference, rather than make it a part of the record.

Dr. WARD. Thank you very much. I will try to be brief.

I have to begin with what I call general approbation for the National Endowment for the Humanities. The societies of which I speak have nothing but esteem for the performance of the endowment, it has done its work well. The great strength of the endowment is the quality of its staff.

The staff are civil, courteous, and they are really committed to the life of humanistic learning in this country. That raises a large question about the membership on the Council for the Humanities, and who the chairman will be, because it is a matter of the continuing vitality of the endowment, not its performance over the past 20 years.

I would make only a very general comment on the budget, which is in your emendations, which you were kind enough to send me in advance. Scholars are also citizens. We recognize you have a real problem with the Federal budget, and I have no recommendations about what that budget level should be, but I would point out in the National Endowment for the Humanities, the new program in preservation, which is an extremely important program, that that money is being taken out of the existing programs. It is not new money, which means that without some modest increase in the funding of the national endowment, the funding of the preservation program is going to rob money from other quality programs.

In your bill, in lines 8 and 10, where you raise the question of knowledge and expertise for membership on the National Council, I want to assure the Senate, but also assure Mr. Agresto, that scholars are not so foolish as to think that you have to have a Ph.D. to be intelligent, or to be a Professor to have sympathy and understanding for the life of humanistic learning.

I am not even sure whether language in legislation is going to control the quality of administrative appointments, but I sympathize with the language, because if one looks at the last six people nominated by the executive branch to the National Council, if you take them as a collective group, and I have no comments upon them individually, but as a collective group, they represent a con-

siderable falling away from the quality of mind and imagination that had served the National Council in the past. But I do want to stress again, nobody in the scholarly community insists that somebody have a Ph.D. or be a member of a faculty of a university, or have published a monograph in order to show that they do care about humanistic learning.

I think the most important question, and one of the most difficult to raise is simply the relationship between humanistic scholarship, learning, and the general good. I have pages at the end of my written testimony, which you were kind enough to put in the record, but I would insist that what humanistic learning is all about is what it means to be a human being, and that means that in a democratic society humanistic learning must not only be made available to, but must involve the enhancement of every individual in the society. That is, that humanistic learning cannot be the property of the elite, however learned that group may pride itself on being.

The humanities must make connection with the life of the ordinary citizen, what it means to be human in a democratic society, and to bring the full resources of tradition and culture to bear upon a heightened awareness of that possibility.

Thank you.

[The prepared statement of Dr. Ward and responses to questions submitted by Senator Hatch follow:].



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JOHN WILLIAM WARD
PRESIDENT

Testimony submitted by Dr. John William Ward, President of the American Council of Learned Societies to the Committee on Labor and Human Resources, U.S. Senate, Subcommittee on Education, Arts and Humanities, on the re-authorization of the National Foundation on the Arts and Humanities Act of 1965, June 20, 1985

Mr. Chairman, Members of the Committee: it is an honor to be invited to testify before you and I thank you for it.

I am John William Ward, President of the American Council of Learned Societies, formerly President of Amherst College in Massachusetts, and before that a Professor of United States History at Princeton University and Amherst College.

As a preliminary, may I say that the American Council of Learned Societies has published A Report to the Congress of the United States on the State of the Humanities and the Re-authorization of the National Endowment for the Humanities. We have sent each of you a copy. We have mailed the Report to 135 members and staff of the relevant Committees of the House and the Senate. We have distributed the Report widely in the world of humanistic learning and scholarship (1,100 copies in all), including the staff of the National Endowment for the Humanities.

The Report consists of individual reports by twenty-eight learned societies with an introductory essay written by me. Because the Report is a volume of 244 pages, I do not offer it as part of the record of your hearing. We do hope, of course, that you will find it useful and instructive in your deliberations. If you have need for further copies we would be pleased to provide them.

Your hearing is on the "Re-authorization of the National Foundation on the Arts and Humanities Act" (1965), as amended. My remarks are restricted to the effect of that act on the Humanities, namely the National Endowment for the Humanities.

The world of the humanities is as pluralistic as the nation itself. The National Endowment for the Humanities serves a large and varied constituency: elementary and secondary schools; colleges and universities; the media, both print and electronic; libraries and museums; community groups and individual teachers and scholars. The American Council of Learned Societies is involved in many areas of humanistic learning, but speaks mainly for the professional, scholarly associations whose more than 250,000 members comprise, literally, the population of the world of humanistic learning and scholarship in the United States.

In 1963, the American Council of Learned Societies, with the Council of Graduate Schools in the United States and the United Chapters of Phi Beta Kappa, created "The Commission on the Humanities." The Chairman of the Commission was Barnaby C. Keeney, then President of Brown University. The members, twenty in all, were a remarkable cross-section of intellectual, academic, and business leaders in the United States. In 1964, the Commission issued its Report. Its main recommendation was that the federal government should create a "foundation" in support of the Humanities. The Congress of the United States received the Report favorably and acted upon it quickly. In 1965, legislation created the National Endowment for the Humanities (and its counterpart, the National Endowment for the Arts). In 1985, the National Endowment for the Humanities is before the Congress for legislative re-authorization to continue its program of support for the humanities.

Twenty years ago, the question was whether the federal government of the United States of America should directly support the arts and the humanities. With the creation of the two Endowments, the answer was a resounding yes, an answer agreed with by Presidents Johnson, Nixon, Ford, Carter, and Reagan and by unwavering bi-partisan support in both houses of the Congress ever since.

It would be anomalous had it been otherwise. Business is allowed by law to make gifts that advance the general social good, not just the economic self-interest of the corporation, and it would be curious if a government for the people had come to a different conclusion. The federal government had contributed in many ways to the advancement of humanistic learning and scholarship before, but with the creation of the Endowment, it made a strong institutional and symbolic statement of agreement with the sentiment, to use the words of the 1964 Report of the Commission on the Humanities, that "a government which gives no support at all to humane values is careless of its own destiny."

Further, a "partnership" between the public and the private sector is native to the American grain. When the United States made the great transformation from an agrarian and mercantile economy to an industrial economy of self-sustaining growth, the government was an active partner with private interests, not just in building roads and canals and, later, railroads, but in a host of nascent industrial enterprises. The vehicle for government support was the states and cities but, nevertheless, the United States invested a greater amount of social capital than ever before known in Western history in economic development. As the economy expanded, so did governmental participation, directly in the creation of a national communications network of roads, canals, and railroads and of land grant colleges and universities, and indirectly in

taxing and tariff policies. The tradition persists down to the development of satellite communications in our own time.

In short, the concept of a partnership between the public and the private sectors, between the government and for-profit as well as not-for-profit corporations, is traditional in the history of American society. Unlike command economies, however, the tradition in the United States has been pragmatic and, in the best sense, opportunistic, ungoverned by an inflexible philosophy of the role of the state or a sharp distinction between the public and the private realm. From the beginning, the United States has been a mixed-economy.

Twenty years later, the question is no longer singular, whether the National Endowment for the Humanities should exist, but a series of related questions about its existence. How well has NEH discharged its responsibilities under the mandate given it by the Congress of the United States? What effect has the presence of NEH had upon the humanities in the United States? What changes, intellectually and institutionally, have taken place in the humanities over the last twenty years which might affect the direction of the National Endowment for the Humanities over the next twenty years?

From the perspective of the learned societies, the National Endowment for the Humanities has done its work ably and served the humanities well. The fields of knowledge defined in the legislative mandate to the Endowment as comprising the humanities have been enlarged and enriched by its presence. Changes in leadership of the Endowment have shifted emphases in direction from time to time, but over twenty years the great success of the NEH has been to attract and to maintain a superior professional staff committed to the life of learning, courteous to its constituents, and competent in its duties.

Recognition of the importance of the National Endowment for the Humanities recurs throughout the individual reports of the learned societies in the volume I referred to, A Report to the Congress of the United States on the State of the Humanities.... More important is the testimony that it is improbable support would have come from other sources. Such basic and essential tools of scholarship as catalogues of manuscript holdings, the creation of bibliographic and reference works, linguistic atlases and dictionaries, the publication of annotated lists of medieval and Renaissance Latin translations, support for centers for the study of paleography essential for medieval studies: one could extend the list, but these are examples of support for the basics of research that scholars understand and appreciate which may seem esoteric, if not unimportant, to others. They do not possess the glamor or promise the immediate utility which readily attracts support. They are simply the basics for advanced learning in a civilized society.

Beyond its direct grants, the National Endowment for the Humanities has had an even greater effect. Through matching grants, it has had a multiplier effect in two ways. First, it has caused the world of learning and scholarship to take action on its own behalf, to organize itself to seek private support to meet the requirements of NEH matching and challenge grants. The leverage of federal dollars has generated double the amount in private dollars. Second, the matching and challenge grants themselves provide a sanction for the worth of scholarship. The peer review system and the professional assessment of proposals through the National Endowment for the Humanities assure private donors of the worth of the work they are asked to support.

Yet, if one stands back and looks at the entire world of humanistic learning and scholarship, the National Endowment for the Humanities

plays a small role. Support for research and scholarship in the humanities and for the libraries and materials which make them possible comes overwhelmingly from the colleges and universities and the private foundations of the United States. Within that context, the money appropriated for the National Endowment for the Humanities is miniscule, as it also is within the context of the total federal budget. But the National Endowment for the Humanities is important because, as the single federal agency dedicated to the humanities, it makes a strong symbolic statement. It says a resounding yes to the question whether humanistic learning and scholarship is important to American culture and to the American people.

Looking backward twenty years, one may see that the establishment of the National Endowment for the Humanities was an effect, not a cause of social and intellectual change in the world of learning and scholarship. The year 1965 was at the crest of the remarkable expansion of higher education which began with the G.I. Bill after World War II. No study has yet done justice to the democratization of higher education by the G.I. Bill, although because the beneficiaries were nearly all men it had a negative effect for women. Before World War II, only about 14% of high school graduates went on to further education in any form. By 1965, nearly 70% were. The greater number were entering the junior and community colleges which developed to meet new social expectations about education. Yet, more than 25% of high school graduates completed four-year college programs for the A.B. degree. The expansion of post-secondary education was further fueled by demography, the "baby-boom" of the postwar years. Not only was a higher percentage of the age-cohort proceeding on to further education, the cohort itself was greater.

Graduate education expanded to meet the growing demand for faculty. In the field of history, more Ph.D.'s were granted in the ten

years of the 60s than since the first Ph.D. was awarded in 1882 when university graduate education first appeared in the United States. The same heady rate of growth was true for other disciplines. The numbers are well-known. There is no need to multiply examples.

All this has changed utterly. One need only compare the optimism and self-confidence of the 1964 Report of the Commission on the Humanities with the troubled tone of nearly all the reports of the learned societies in 1985. A demographic down-turn has sharply reduced the population bound for college and university education and an aging faculty, occupying tenured positions, have together practically shut the door of opportunity for new Ph.D.'s until the late 1990s.

The bitter irony is that, as job opportunities have narrowed, intellectual horizons have widened. As the philosophers put it, after reviewing the bleak opportunities for employment in the academy, "Facts such as these might suggest a climate of doom and foreboding. Yet no such climate prevails. Philosophy remains a vigorous discipline in which conceptual advances and innovative methods continue to spring up." The statement of the Modern Language Association finds the same distinction between the conditions of the profession and the intellectual work which goes on in it: "Although in most respects the situation of American scholarship and teaching has improved in the last twenty years . . . the extraordinary difference in tone between the 1964 [Report and the present] stems from circumstances outside the profession."

Whatever the social and economic structure of the "institution" of higher learning, the activity of learning and scholarship in the humanities is vigorous, various, and lively. Two general themes characterize the assessments of the state of the humanities in the twenty-eight individual statements in this Report. First, there is a heightened

concern with the very meaning of a "field" of study, a discipline, usually concluding in a broader and more generous sense of one's subject and a more inclusive sense of what materials and techniques are appropriate to it. Second, there is a pervasive movement toward interdisciplinary work and a major re-assessment of the relation between the humanities and the social sciences.

For the first, the subject matter of a field or discipline, the American Academy of Religion contrasts an earlier and narrower view of religion with the work which characterizes the study of religion today:

[Religious Studies] take as studied an interest in contemporary Brooklyn Hassidic Judaism as in the problems of the early Diaspora, in the wisdom of the Black Elk of the Oglala Sioux as in the revivalism of Southern Baptists, in the pure land Buddhism of Japan as in the covenantal theology of Jonathan Edwards. It would search out the religious resonances of the poetry of Wallace Stevens as carefully as that of Dante, discuss the civil religion of America as painstakingly as that of the Roman Pax Aeterna, compare the kinship systems of South American tribes and the prestige systems of modern corporations, and enter upon the complex ethics of medical practices in relation to the terminally ill.

The Organization of American Historians testifies to the same sense of a richer view of the meaning of history: "sweeping changes . . . occurred in the subject matter of the discipline as historians broadened their interests significantly." Likewise, students of literature:

"Intellectually," observes the Modern Language Association, "the field has grown more and more attractive, as the traditional canon has been enlarged and revised."

The enlargement of the sense of what is the subject matter of a particular discipline extends also to methods of study and critical perspectives on one's subject. Political philosophers not only reassessed "the traditional canon of classic texts -- to ask whence the tradition comes, what has been left out, and how better canons might be created." At the same time, they became more self-conscious about the meaning of meaning, and more critical of the place of theory in the study of texts:

As movements such as existentialism, neomarxism, phenomenology, structuralism, deconstructivism, and bioethics have left imprints on the humanities, they have also influenced political science, as have evolutionism, political economy, sociobiology, and cognitive science. As a result, political science serves as an important crossroads for virtually all inquiry in the social sciences and humanities. Thus the discipline helps to create lasting patterns of conversation and cooperation that enliven investigations throughout the academy.

As the definition of fields of study come under scrutiny, as materials appropriate to a subject become more inclusive, as methodologies become more various, there has developed an inevitable interest in inter-disciplinary work, especially among contiguous disciplines, as the statement of the political scientists suggests. The classicists, for example, see a "need for people who can transcend the boundaries of their

own specialty and communicate with scholars in other fields" and look for "ways to encourage and support wide-ranging and boundary-crossing enterprises." The Society of Biblical Literature recognizes that its own "self-advancement" depends upon "inter-related disciplines" because its subject is not a "book," called the Bible. Geography, which one suspects most citizens would consider a science, argues that "Geography examines and interprets the relationship between man as an occupier and shaper of the earth's surface . . . this relationship extends from social thought and collective action to individual perception and behavior."

The meaning of a discipline, a field of study, is at issue in nearly every one of the separate and individual statements of the several learned societies. No one of the reports of the individual societies concerns itself with the subject of the state of the humanities generally. That very fact, as one reads all the individual reports, means there is a seismic shift taking place in the world of humanistic knowledge, a shift put most directly by the American Society for Eighteenth-Century Studies:

In the late twentieth century, when there is greater recognition that disciplinary boundaries are not self-evident but indeed are constituted by culture, language and history, the lack of disciplinary boundaries in the eighteenth century takes on renewed interest and significance. Indeed, this may be an unprecedented time for the re-evaluation of the nature of interdisciplinary and transdisciplinary studies; and societies such as [the American Society for Eighteenth-Century Studies] may well lead the way in determining what, how, and by whose authority certain kinds of knowledge are consti-

tuted as a discipline, or as strategies for approaching disciplines.

There is, to put it shortly, a sense of ferment about the subject matter, the meaning of tradition, the authority of the canon of texts and problems, about the very meaning of a discipline. All of these issues are alive in the work of the several learned societies in the world of humanistic learning and scholarship. Whatever the social condition of the institution of higher learning, these are heady times intellectually.

Inevitably, the sense of openness and variety generates its opposite, a quest for order and a desire for unity. Along with the intellectual excitement of re-thinking one's identity, there appears as a leitmotif an anxiety about identity itself. The American Academy of Religion, having celebrated the rich diversity of the meaning of religious studies, puts as its first priority "working toward the creation of a common universe of discourse that, without diluting or lessening real differences, will enable scholars . . . to engage each other in scholarly conversation and debate." Similarly, the American Historical Association, having described with pride the rich variety of contemporary American historical scholarship, concludes that "historians also ought to pay more attention than they have paid of late to synthesis and interpretation."

Again, one may multiply examples from individual assessments by the several learned societies, but it is obvious that much like the inclusion of new social groups in the democratization of higher education in the United States, there has been an intellectual inclusiveness in scholarly work which calls into question what one does as an historian,

or literary critic, or political philosopher. The variety and sense of boundlessness, invigorating as it is, generates in its turn a desire for intellectual control. The question which pervades the world of learning and scholarship is how to achieve an order of generalization and interpretation which does not do violence to the variety of experience and the plurality of perspectives which characterizes nearly every field of scholarship over the last twenty years.

If the National Endowment for the Humanities intends to serve the humanities, even more, if it aspires to speak for and to lead the humanities, it must be careful not to confuse the straitened economic circumstances of the world of the humanities with the lively and vigorous intellectual life of humanistic learning and scholarship. It should not impose a limited and restrictive definition of the humanities upon reality in order to create a spurious version of the order and coherence which the best minds in humanistic learning and scholarship are struggling to achieve.

The same issue, in different form, appears in the distinction between the humanities and the social sciences which has troubled the Endowment from its beginning. The legislative language which created the Endowment refers to the study of:

language, both modern and classical; linguistics;
 literature; history; jurisprudence; philosophy;
 archaeology; comparative religion; ethics; the history,
 criticism, and theory of the arts; those aspects of the
 social sciences which have humanistic content and employ
 humanistic methods (emphasis added).

The self-existence of intellectual disciplines such as "history" or "literature" is what is intellectually at issue in the humanities

today. Much more is at issue in the language which tries to draw a line between the humanities and the social sciences. The tripartite division of knowledge into the sciences, the social sciences, and the humanities is an American phenomenon of the twentieth century. It is unknown in Europe and the rest of the world and is a manifestation of the specialization and departmentalization of knowledge in the bureaucratization of the American university.

Yet, it is true that after the Second World War and especially in the 50s, the social sciences modelled themselves after the positivistic, quantitative, and objective methods of the natural sciences, and insisted on the distinction between the social sciences and the humanities. For example, in the 1964 Report of the Commission on the Humanities, scholars reporting for the American Sociological Association wrote that, despite some exceptions and despite their own muted hopes for possible change, "the truth is that the great, even overwhelming, majority of sociologists today show no evidence in their works of either interest in or affinity with the humanities. In this respect they are, of course, precisely like the overwhelming majority of all scientists -- social, biological, and physical."

To compare the 1964 Report of the Commission on the Humanities with A Report to the Congress . . . by the American Council of Learned Societies (1985) is to measure a truly significant change in intellectual life in the United States in the last twenty years. Some examples:

Anthropology: "Today, many anthropologists would . . . stress the intellectual benefit of the creative tension between rigorous science and unabashed humanism within the single discipline of anthropology." (emphasis added)

Political Science: ". . . most social scientists now

concede that normative assumptions underlie most, if not all, scientific analyses, a concession that requires philosophical inquiry into values Every field in political science is becoming a complicated conversation among scientific and humanistic approaches, to the benefit of both."

Sociology: "More and more, humanists understand texts as specific types of social action, and sociologists conceive of social action as texts, so the necessary interplay among the two "camps" becomes all but inevitable It is clear that the enmity or mutual misunderstanding that blocked dialogue between humanists and sociologists has been in large measure overcome."

Retrospectively, one may understand the language in the mandate to the National Endowment for the Humanities because that was the language humanists and social scientists were themselves using. But in 1965 it was already coming to pass. It was coming to pass because "the scholarly world turned increasingly toward a mode of understanding that could be characterized as 'interpretive.' Instead of attempting to formulate general laws of behavior, social scientists began to concentrate on the ways in which people make and communicate meaning. Anthropologists, sociologists, and even legal scholars drew new energy from the kinds of analysis that seems peculiar to the humanities: the study of symbols." (American Society for Eighteenth-Century Studies)

The point is not that the Congress should re-write the mandate which governs the National Endowment for the Humanities. Only some utopian bureaucrat would suggest that. The point is that the National

Endowment for the Humanities may no longer make simple determinations about the humanities on the basis of the name of the discipline or by the division of knowledge into the categories of the humanities and the social sciences. That may make the administration of grants more difficult but it will make the work of the administration more interesting, simply because it will involve the administration in that which is most lively and interesting in the intellectual work of humanistic learning and scholarship in 1985.

The meaning of a discipline, the emphasis on interdisciplinary scholarship, the convergence of the social sciences and the humanities: these are issues which engage the minds and imaginations of scholars and give energy and urgency to their work. They leave untouched, however, the relation between the humanities and society. As Dr. Richard Lyman, President of the Rockefeller Foundation, put it, "Merely blurring the genres, or finding oneself in collaboration with the neighboring disciplines, does not automatically bring the humanities . . . into effective contact with the rest of the world and its pressing problems."

The implicit question, what value do the humanities have for society, and especially American democratic society, is important. Scholars recognize that it is. As the Society of Biblical Literature reports, "Our task with others in the humanities is to secure the bond between the nation's health and the role of the humanities."

The line of filiation between the humanist in the library and the "health" of the general society is long and difficult to draw. Some will argue it should not be drawn. There are other forces at work in American society, economic, political, social, which have a much more direct bearing on the social good than humanistic learning and scholarship. One must be modest. Yet, there are connections, particular and

general, between humanistic learning and the achievement of a decent and humane society.

The particular connections are made in the several reports of the learned societies. For example:

The Modern Language Association: "We have no more timely task than to induce society to foster basic literacy, foreign language competence, informed sensitivity to other civilizations and customs, and widespread access to instructive and illuminating literature."

The American Historical Association: "New historical sensibilities which survive . . . professional scrutiny must in turn be fitted into our inherited concepts of the value and the meaning of the past Only then will the dual goals of historical study be attainable: the nourishment of social cohesion through the maintenance of a shared past, whose lineaments conform to the most rigorous test of truthfulness Upon this foundation, and this foundation only, can good citizenship in a democracy rest. Persons ignorant of their country's history and traditions are not likely to be able to make intelligent political decisions. Persons ignorant of other cultures and traditions may fall prey to prejudice, narrow nationalism, and xenophobia. A nation as powerful as the United States must have citizens who are well-informed about their own and other people's history if they are to be good citizens in a world which desperately needs enlightened leadership."

The American Philosophical Association: Important "to democratic society is the search for a standard of justice and fairness by which societal institutions and policies may be judged. The contribution which political and moral philosophy have made to this task in the past decade is particularly striking

Philosophical inquiry into the nature of a just state, the standard for fair distribution of societal benefits and costs, and the nature of the cognitive and normative bonds which create a community form an essential background for the work of the legislator, judge, or civil administrator."

The particular ways in which humanistic learning bears upon the social good are important. One need only imagine an individual who, through some trauma, had suffered a loss of memory, or the capacity for self-expression, or the ability to offer reasons for his or her actions. One would recognize a drastically diminished human being, human only in some biological or physical sense. One may say the same of society, dangerous as it is to make the analogy with a single self. A society which does not nourish, does not cherish, such things as history, language, philosophy is a decerebrated society, not capable of what it might yet become, a society not yet fully human.

Beneath the particulars, however, there is a more fundamental relation between humanistic learning and society, especially a democratic society. Beyond practical consequences for the social good, humanistic learning is implicated in the essential question what it means to be human. It explores how people over time and in different cultures have answered that question in different ways and through different forms of

expression so that finally we may confront the same essential question in our daily lives, in our own time and place.

What it means to be human has no single answer. Different thinkers at one moment in time and different cultures widely separated in time or space will give different answers. But one thing humans have in common is the inevitable urge to create ordered representations, in words and in images, of what it means to be human, to make sense of life and experience, to understand what it means to be a self in the society in which one lives, what ethics are required, and what standards of justice are legitimate. The restless drive and deep desire to have satisfying answers to such questions defines the human condition. That is what humanistic learning is about.

If that is true, then, beyond practical consequences for the social good, humanistic learning bears an essential relation to society, especially a democratic society. If humanistic learning is implicated, finally, in what it means to be human, then it can not be the province of a few, a class, however learned that privileged class may pride itself upon being. If humanistic learning is the growth of self-consciousness, a heightened awareness of the possibilities of life, if humanistic learning is, in short, an enlargement of human power, then that enlargement must entail the increase in the power of every individual in society. In a democratic culture, humanistic learning must, perforce, rest on the belief that more than a select few can see and imagine and act as do the best few.

Learning is involved in how to live a life, not how to make a living. Humanistic learning is involved in those fundamental questions of what life is all about. So humanistic learning is deeply political, not political in the foolish sense that people called "humanists" have

practical answers to concrete social issues, but political in the sense that humanistic learning is centered on the individual who has important questions about self and society. To learn some of the answers to those questions means the fullest and richest and most imaginative development of every single self -- at least, in a democratic culture.

That is why it is appropriate for the government of the United States of America to support the humanities, and that is why the National Endowment for the Humanities should be supported, supported even more greatly, and re-authorized by the Congress of the United States.



AMERICAN COUNCIL OF LEARNED SOCIETIES

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JOHN WILLIAM WARD
PRESIDENT

July 1, 1985

Dear Senator Hatch:

I thank you for your concerns about the future of humanistic learning in American democratic culture and for your questions about membership on the National Council and the qualifications of the person to be Chairman of the National Endowment for the Humanities. As you know, I have given written and oral testimony to Senator Stafford's subcommittee. I know the pressure on your time, but would ask you to read the last three pages of my written testimony because I hope it bears upon your central question about the place of humanistic learning in a democratic society.

May I answer your several questions on membership on the National Council and on the qualifications of the person to be Chairman with general comments on each? Otherwise, I fear I would be tiresomely repetitive. I will, however, follow the general outline your questions imply.

MEMBERSHIP ON THE NATIONAL COUNCIL FOR THE HUMANITIES:

I do not think that members of the National Council must be individuals whose professional employment is in the field of the humanities, or who have a Ph.D. or published articles or are college or university faculty in the humanities.

At the same time, I think members of the Council should have demonstrated through their activities, professional or voluntary, a respect for and an understanding of the humanities. To put it negatively, I do not think the Executive Office should nominate individuals on the basis of political reward or ideological persuasion.

The Council should represent the varied constituencies which NEH serves. It should also include individuals from business and labor and private life generally, always with the condition there is evidence of their personal commitment to the importance of the humanities.

I would hope that members of the Council have taken stands on sensitive public issues. That is, I hope they are independent as well as intelligent people. To use your example, abortion is a complex moral and political question. I do not think a member of the Council should be disqualified because they care about that question. However, I think it

would be unfortunate, indeed, if a person were nominated to the Council because they had taken a public position on some question not directly related to the humanities.

Ideally, the Council should consist of intelligent, strong-minded citizens who through their private or professional life have demonstrated that they care about humanistic learning in both secondary education and higher education, and who recognize the social as well as the intellectual importance of the humanities in a democratic culture.

QUALIFICATIONS TO BE CHAIRMAN OF NEH:

Much the same of what I have said above about membership on the Council applies to the person to be Chairman of the National Endowment for the Humanities, except that the questions are more pressing when it comes to the Chairman since he or she will provide leadership for the excellent staff of NEH and make policy recommendations to the Council itself. Further, the personal and professional qualities of the Chairman make a symbolic statement about the seriousness with which the government takes the mission of NEH.

The Chairman should have administrative experience which qualifies one to direct a large agency. The Chairman should have direct, professional experience in the humanities. Unlike members of the Council, the Chairman should not be an amateur, one who simply cares for the humanities, but someone whose public life has been involved in them.

The Chairman should have strong and intelligent personal views on policy but should have the modesty not to believe he or she should impose them on NEH or its constituents. The Chairman should be self-confident enough to listen to others and wise enough to know that no serious question is simple.

On your particular examples, abortion and abolition of some government agency, I would answer the same as with members of the Council, namely, that having taken a stand on either is not central, but it would be a mistake to think that having taken a stand on some unrelated issue is a measure of one's qualifications to be Chairman. Experience will be a guide, of course. If someone had publicly supported a particular government agency, and then acted to abolish it, one might properly be skeptical about the character and the trustworthiness of the person.

Ideally, the Chairman should be a strong, but not authoritarian, leader, one whose professional experience, administratively and intellectually, has given them visibility in the world of humanistic learning and -- most importantly -- who supports and is willing to speak strongly on behalf of the importance of the humanities.

I hope my general response to your particular questions is helpful to you. If you wish more from me, please ask a member of your staff to call me at my office.

Again, my personal and professional thanks to you for taking so close an interest in the vitality of the humanities in our society.

Cordially,

John William Ward
John William Ward

JWW:bmh
Enclosure

The Honorable Orrin G. Hatch
Committee on Labor and Human Resources
United States Senate
Washington, D.C. 20510

Senator STAFFORD. Thank you for a very good statement, Mr. Ward, and for the concise brevity with which you have delivered it.

Mr. Klyberg, we see you are from Rhode Island, and Senator Pell is entitled to get a little provincial here if he wants to.

Senator PELL. We are very old friends. I am glad to see you.

Senator STAFFORD. We will be glad to hear you.

Mr. KLYBERG. Mr. Chairman, Senator Pell, honorable members of the committee, distinguished colleagues. Thank you for the opportunity to appear before you today to comment on the pending reauthorization of the National Foundation on the Arts and Humanities Act. It is a privilege to be here. I hope my perspective is helpful to your deliberations.

The perspective is one of a museum and historical society professional who has been with his agency for 18 years and who has had the occasion to administer a dozen or more grants from both the NEA and NEH in a broad variety of programs embracing exhibitions, conservation, youth activities, documentary editions, cataloging archival collections, and challenge grants. In addition, I have had the honor to Chair the Rhode Island Committee for the Humanities, be appointed by President Carter to the National Museum Services Board, and to serve currently on the executive committee of the American Association for State and Local History.

To begin, I am in favor of the pending legislation which reauthorizes the National Foundation with its twin endowments—as well as the Institute for Museum Services—for 5 years. In my view, this act sustains the original wisdom which created these agencies and underscores their value and proper place in our national life. It also confirms the propriety of the Federal Government as a partner in our national cultural life.

I certainly believe that value of the endowments has been amply demonstrated in their good works since 1965, but I think it is particularly appropriate that their life be extended through the period of the 200th anniversary of the U. S. Constitution.

There are few examples of a humane and fair instrument more important than the U.S. Constitution. It represents the rule of the law, rights for all, and the orderly procedures of a free society. I suggest that one of the chief public services the endowments provide, particularly the Humanities Endowment, is to flood our daily lives with intellectual stimuli in a host of programs which now reach from our Nation's Capitol to the remotest villages in every State and territory.

In short, I see these endowments as necessary ingredients to giving inspiration and intellectual fulfillment to a broad segment of our country's population. At a time when we celebrate the structure of our free society, it is important that that free society be one with a healthy interplay of ideas and artistic expression.

Pages of testimony would be required to document all the accomplishments of the last 20 years by the Endowments, and that is not possible here. However, I would like to share some glimpses with you of the kinds of results which prove to me that we are on the right track, and that these endowments are good for our country. With your indulgence, I draw my examples from our local experience in Rhode Island.

Providence, like many other Northeast cities, has decided to redevelop its waterfront. An extraordinary cooperation has been achieved between city, State, and Federal agencies plus private groups which will result in a \$31 million project involving about 4½ miles of waterfront and requiring the relocation of two rivers. Every sector of the community has pulled together on this, but what made it possible was a small, less than \$2,000, grant from our State humanities committee which opened the whole issue of waterfront access to a communitywide discussion of issues through neighborhood meetings, professional group presentations, an exhibition, a questionnaire, and a public hearing process. The best features of an old New England town meeting were revived and performed with great effect thanks to this grant.

In its wisdom, in 1976, Congress expanded the purview of the State humanities councils so that they could undertake formats and subjects formerly open only to the National Endowment for the Humanities. This has led, in years since, to our State committee making grants enabling black residents of Providence to hear dramatic readings from the works of black women, to a film about John Keats' "Ode to a Nightingale" which has won rave reviews and standing-room-only crowds, to a series of dramatic performances of real figures out of Rhode Island's past, like Roger Williams and Anne Hutchinson.

This series, which was scheduled for 50 performances in local classrooms, had to be extended to 180 performances the first year. More than 9,200 students in 35 of 36 school districts have now heard Roger Williams speak firsthand about religious liberty, the separation of church and state, and why his friends the Narragansett Indians ought to be paid for their land. To the Providence school children, recently arrived from Cambodia and Laos, Roger and Anne's discussion of religious persecution had a 20th century meaning with a 17th century perspective.

Quite frequently our local humanities programs deal with issues of liberty and individual rights. Another example is the film called "Watershed" which recounts how five rural villages in our State were obliterated at the beginning of this century in order to make way for our central water supply system, the Scituate Reservoir.

It is these fundamental, but very specific, locally significant notions of liberty and individual rights that so frequently become a part of our humanities programs which convince me of the great value of the endowments to our national and statewide scene. I urge the reauthorization of the Arts and Humanities Act.

I think the changes in the act as proposed are helpful. The addition of two more appointees for the respective Governors to make to State humanities councils should help underscore the intent of Congress that State committees be responsive to needs and issues of the local scene. I think the level of funding recommended by the legislation will receive general approval since it begins at current levels and suggests modest increases over the years. People in my field generally recognize the need to restrain the growth of the Federal budget and share in the efforts to reduce the deficits. However, it would be an error if we were so complaint with this goal as to give the false impression that the levels of funding were totally adequate to meet the needs.

In the area of challenge grants, for example, the availability of \$19 million nationwide is only a basic beginning. In the upcoming grant cycle for challenge grants, from institutions in the city of Providence alone, there is probably upward of \$3 million in requests, most of them dealing with the physical expansion of libraries. Certainly challenge grants must be viewed by Congress and the administration as an effective way to stretch the Federal tax dollar. All of the institutions I encounter could use wisely more Federal resources if they were placed at their disposal. Please do not assume that the levels proposed achieve anywhere near the need which could be met.

Essentially what museums, libraries and historical organizations are doing with their grants, well won after stiff competition, is to perform feats of magic. Programs have to be designed well in advance, sometimes without knowing confidently the availability of matching funds and key personnel, and then they are put on under less than easily controlled circumstances. That they succeed at all, or with such regular frequency, is a form of luck, or magic. I do not think the intellectual life of our country, the life that gives vitality and vision to the land made possible by our justly revered U.S. Constitution ought to be so dependent on luck, and certainly not so dependent on magic.

[Responses of Mr. Klyberg to questions submitted by Senator Hatch follow:]

To: Mr. Albert Klyberg

From: Senator Orrin Hatch

As you know, the NEH is a very important federal program. The authorizing language for the National Foundation on the Arts and the Humanities act of 1965, Title I, Section 2(3), the Declaration of Purpose, makes the statement that "democracy demands wisdom and vision in its citizens." Because of my work as a U.S. Senator, I have become increasingly concerned about the viability of democracy both here in our own country and abroad. If our citizenry fails to study the humanities, especially the disciplines of history and philosophy which led our Founding Fathers to adopt a democratic form of government, we will simply have few citizens who are knowledgeable and articulate enough to speak up for or defend democracy. Furthermore, with the recent outbursts of terrorism, even the idea of government is in danger: before totalitarian forms of government predominate across the globe, anarchy itself may become our greatest danger. I hope you would agree with me that the study of the humanities by our citizens can help to make our democracy and perhaps democracy in other nations stronger. It is therefore very critical that you, as one citizen who has contributed a significant amount of your time to the promotion of the humanities, give me your opinion about the NEH and the type of Presidential appointees needed to run the NEH wisely and efficiently.

This first series of questions concerns the composition of the National Council on the Humanities (Council):

1. In your opinion, should the Council be composed entirely with people whose paid employment has been in the humanities field? Why or why not?
2. In your opinion, should the Council be composed entirely of people from the general public whose paid employment is not directly related to the humanities field, e.g. banking, business, etc.? Why or why not?
3. In your opinion, should the Council be composed entirely of persons who have Ph.D.'s in the humanities? Why or why not?
4. In your opinion, should the Council be composed entirely of persons who have written scholarly articles in the humanities and who have had these articles published? Why or why not?
5. In your opinion, should the Council be composed entirely of persons who have taught the humanities disciplines in the post-secondary education community? Why or why not?
6. In your opinion, should the Council be composed entirely of persons who have done paid research in the humanities disciplines? Why or why not?
7. In your opinion, should the Council ever include persons whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?
8. In your opinion, what would be the ideal composition of the Council with respect to occupations represented on the Council?

9. Should persons who have advocated publicly certain policy positions on controversial issues, e.g. for or against abortion, be nominated for the Council?

The last series of questions pertain to the qualifications of the person who is to be considered to be Chairman of the National Endowment on the Humanities (NEH).

10. In your opinion, should the Chairmanship of the NEH ever be held by a person whose employment has not been directly connected to the humanities' field, e.g. banking, business, etc.? Why or why not?

11. In your opinion, should the Chairman of the NEH ever be a person whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?

12. In your opinion, would a person be qualified to be NEH Chairman who has had little or no employment or volunteer experience in the humanities, i.e. just an ordinary, upstanding citizen? Why or why not?

13. In your opinion, would a person whose employment had largely been in the elementary education community be qualified to be Chairman of the NEH? Why or why not?

14. In your opinion, would a person whose employment had largely been in the secondary education community be qualified to be Chairman of the NEH? Why or why not?

15. In your opinion, should the Chairman of the NEH have a Ph.D. in a humanities field? Why or why not?

16. In your opinion, should the Chairman of the NEH have written scholarly work in the humanities and had it published? Why or why not?

17. In your opinion, should the Chairman of the NEH have taught humanities in the post-secondary education system? Why or why not?

18. In your opinion, should the Chairman of the NEH have done paid academic research in the humanities? Why or why not?

19. In your opinion, should a person ever be nominated to be NEH Chairman who has publicly advocated a certain policy position on a controversial issue, e.g. for or against abortion, abolishing a certain government agency, etc.?

20. In your opinion, what would be the ideal background for a Chairman of the NEH?

Reply to Senator Hatch from Albert T. Klyberg on questions related to the NEH reauthorization.

Composition of the National Council on the Humanities

I do not think all the members of the National Council on the Humanities need to be paid employees in the humanities field. Generalists and non-humanities people could be valuable contributors to the deliberations of the Council but, I believe the majority of the Council should be comprised either of professionals in the humanities fields or volunteer laymen with considerable experience as trustees of humanities institutions.

Our experience in the Rhode Island Committee for the Humanities was that it was careful to have some members who were not academic Ph.D.'s in humanities disciplines. We had business leaders, attorneys, government officials, labor leaders, and physicians. But each of these folks came with a long record of community involvement and public trusteeship in a major field of humanistic activity. One member who was a bus driver, for instance, had a masters degree in history. Members from the business sector had served, many times as trustees of community groups. Community involvement, that is networks, was as significant a credential as academic training. We needed enough academics, though, to insure the center of gravity of the program. Some recent Presidential appointments to cultural bodies have listed among their qualifications that they were associates of the Smithsonian. That means they subscribe to the magazine; it is like getting a subscription to the National Geographic. I am sure it's enlightening, but it hardly qualifies one as a heavy weight. I think our councils need a higher grade member than that.

Although not all members of the council need to be Ph.D.'s, a majority should be people engaged in serious scholarship. They should be contributors to our national literature, authors of books and articles. Ideally, I would think the best composition of the Council would be 50% to 66% of those representing humanistic disciplines and the balance from government, business, labor, and even the arts. I think people who are known for outspoken positions on controversial issues ought to be considered for membership on the Council, but if their advocacy is so single minded as to prevent them from being a useful participant in deliberations, I wouldn't be inclined to transform the deliberations of the Council into a forum.

The Chairmanship

I see the Chairmanship of the NEH as one of the chief cultural appointments of the nation, something like Librarian of Congress or Archivist of the U.S. I believe it should be held by someone who is recognized as a "cultural politician" in the highest sense of the word. I believe the position should go to a scholar with a demonstrated knack for cultural leadership--"a minister of culture!" The person could come

from the ranks of business, government, or academia, but his or her credentials ought to be truly impeccable. It could be someone who has spent their life as a volunteer, but it should be someone who has also had in that voluntary experience the job of running a large organization. I certainly would not rule out educators at whatever level, but if they were from less than a college or university level, I would look for other evidence in their background to suggest an intellectual center of gravity which would serve them well for debates and discussions of a complex nature. More than likely the best candidates would come from the ranks of academic deans and college presidents, or the directors of major intellectual institutions like foundations and research institutes.

Senator STAFFORD. I am going to reserve, if there is no objection, the right of Members who are not here, as well as Members who are, to submit questions in writing, gentlemen, if that is agreeable, for a response at your convenience, and I will do that with my questions.

Senator PELL, do you have something you would like to ask here?

Senator PELL. I know I should follow the example of our chairman, but I would like to ask them on the record, and to be parochial for a moment, what is the current status of the publication of the Nathanael Greene papers? In this regard, I am interested in any cuts in the NHPRC on which I used to serve, if those cuts will have an effect on the completion of this project?

Mr. KLYBERG. Well, the status is, as you heard, that we were fortunate for in a last-minute reprieve, to have a 2-year grant awarded so that the project can go forward, but in the case of our sister projects, and I believe there may have been as many as 15 or so that were turned down. We live on a year-to-year basis. Doing documentary editing is a very expensive process; but once you discontinue it, once you break it up, to revive it again in the future becomes even more expensive.

Senator PELL. And there is a drawdown in the funds from the NHPRC.

Mr. KLYBERG. They are up for reauthorization, and we are not clear at what level they will be funded at, but they have many applicant projects that they have to consider, and they do not fund them all.

Senator PELL. You, I believe, were chairman for 1 year of the Rhode Island Humanities Council.

Mr. KLYBERG. Right.

Senator PELL. Were the members appointed by the Governor to you useful, or were they dead-headed?

Mr. KLYBERG. They were very useful. They were extremely active, and they helped to bring in new communities into the life of the council.

Senator PELL. Thank you very much.

I would like to ask Dr. Ward, and follow up one point he made in connection with the quality of the appointees to the council as being a little less than you might wish in recent times.

Is not it equally important, or even more important, that whoever is appointed to be Chairman of the Endowment have all the qualities of a scholar as well as being an able administrator, or what is your view in this matter?

Dr. WARD. I think, by definition, whoever is Chairman of the Endowment is the single most important influence on the direction of the Endowment. I go back to what I said, the sense of well-being, and dedication of his or her staff. I think the Chairman would be more important than even the collective body of the National Council.

Senator PELL. And as you say, being a Ph.D. is not of any great significance, that, plus a record in scholarship, should be a *sine qua non* for anybody who is chairman. Would you agree in that?

Dr. WARD. Well, you used "a record in scholarship." I would not want to answer yes to that question. It is not a matter of external attributes, of degrees and publications. It seems to be an attitude

toward learning and scholarship, or the humanities themselves, and I take it that is part of your responsibility, to assure yourselves that that is the case, whoever has the privilege of being Chairman of the Endowment.

Senator PELL. But he should be a man respected by scholars throughout the United States.

Dr. WARD. Well, let us be straightforward, sir. When you have a confirmation hearing, not only the constituency out there, but the staff of the Endowment will be listening very carefully to the kinds of questions and answers you receive about the future of the Endowment from the proposed nominee for that position.

I do not know—I guess the name has not yet been said. I had not known Mr. Curran, had not known of him until his name had been put forward, and I think all of us are going to be listening very carefully to the responses that your questions receive.

Senator PELL. You are still not really answering my question, sir. Would you agree or disagree that the chairman of the Endowment of the Humanities should be a man who enjoys the respect of the scholarly community prior to his appointment?

Dr. WARD. Yes, sir.

Senator PELL. Thank you.

And would you agree with me or disagree that the reason that these requirements are not met, why the institutions of higher learning do not rise up and speak their mind is because of their fear that they will not get grants?

Dr. WARD. I have not had that experience, Senator.

Senator PELL. I have.

Dr. WARD. If you have had the experience, it is true. It would make me think less of my colleagues in the world of higher learning, that they would be bullied in any way by the threat of reprisal.

Senator PELL. It was my experience about 8 or 10 years ago—in this field, I had 7 or 8 presidents of higher learning saying, yes, you are right, but we cannot go public, because we might lose possible grants, and that actually happened; and I lost some of my respect for the courage of those institutions.

Dr. WARD. They may have a different view of Washington than you do, sir.

Senator PELL. Thank you.

Senator STAFFORD. Thank you very much, gentlemen. We appreciate your help in approaching this reauthorization. Thank you very much.

The next panel will consist of members who can give us the State and local perspective, Mrs. Adlai Stevenson, Illinois Humanities Council, Chicago; Mr. Victor Swenson, executive director, Vermont Council on the Humanities and Public Issues; and Mr. Gene Robertson, senior vice president, research and development, of Magnavox, Fort Wayne, IN.

We welcome the panel here, as we have earlier. We will place all of your statements that have been submitted in the record in full, as if read, and ask that you do your best to summarize within the 5 minutes available.

Mrs. Stevenson, welcome back to a scene you must be familiar with. We are very happy and pleased you are here, and we will ask you, if you please, to go first.

STATEMENTS OF MRS. ADLAI STEVENSON, ILLINOIS HUMANITIES COUNCIL, CHICAGO, IL; VICTOR R. SWENSON, EXECUTIVE DIRECTOR, VERMONT COUNCIL ON THE HUMANITIES AND PUBLIC ISSUES, HYDE PARK, VT; AND GENE ROBERTSON, SENIOR VICE PRESIDENT, RESEARCH AND DEVELOPMENT, MAGNAVOX, FT. WAYNE, IN

Mrs. STEVENSON. Thank you very much, Senator, but I have never been on this side, and this is a very new experience, and I appreciate the courtesy with which this has been handled. I would like to make some introductions, if I may.

This is the public outreach part of the humanities, and we are in an outreach group, and we have got the room filled. I would like to introduce Walter Capps, if I may, who is professor of religious studies, University of California, Santa Barbara. He is president of the Federation of State Humanities Councils, and also chairman of the California Council. I feel a little shy to be taking what should be his place here.

Senator STAFFORD. Welcome to this meeting.

Mrs. STEVENSON. And also, just to show you how we work as a group, Dr. Boyd, who is here to testify for Museum Services is, I am proud to say, also a member of the Illinois Humanities Council. I have to brag a little bit that we are trying to, you know, bring the whole world into—singing our song. It is an honor to be here.

I am a Johnny-come-lately to the humanities programs, especially in this committee room, because I feel it is your committee that gave birth to the State humanities councils and Paul Simon, who is unfortunately right now in another committee hearing, but a member of your committee was, I am proud to say, also a member, one of the founding members, of the Illinois Humanities Council.

Senator STAFFORD. Mrs. Stevenson, he had hoped to be here.

Mrs. STEVENSON. I have seen him. I understand the problem all too well. He could not have been more helpful, but I did want to point out that he, too, is a member, or has been a member of the Illinois State Humanities Council, so I feel you will know more than I do about our birth and our creation, and we are very grateful.

I am proud and pleased, though, to be able to give you a little progress report, because thanks a lot to the help of Congress, I think the State councils have grown, have become real institutions; they are no longer an experiment; we have been in existence for 15 years. We have staffs who have become professionals with a skill. We have developed a network in our States of other institutions in the humanities and other educational institutions, and other public institutions, and perhaps more important of all we are skilled now, I feel, in responding to the needs of our State.

So that though all State-councils have the same goals, and though we all abide by the guidelines of the NEH and the Congress, our programs have very different profiles; each State from

the other, because our States are different, and they have different needs. I could give you lots of examples.

I am sure in Vermont, Victor, you do not have as many programs about the problems of being in the Rust Belt as we do, and what happens when industries leave a whole community, and 60 percent of the people are unemployed or laid off from large steel industries. Your problems are different, but we have had many programs that approach that Rust Belt problem. We have many programs that approach the problem of the changing landscape in the rural Midwest, and so we reflect in Illinois the profile of our State, and we work very hard at it. We work very hard at outreach.

We feel, as I am sure you do, that the humanities are not only important in our institutions, but they are important for our society. They are important for us as human beings. There is that old adage that a tree that falls in the forest may not make a sound. It will not be heard. Though we cannot, in the State councils, survive without great humanities scholars, I feel it is equally important that the public at large be involved and connected and work with these scholars, so that those sounds that they make will be heard and amplified, and that the public will have the benefit of participation, because we believe—my time is up.

Senator STAFFORD. Thank you very much, Mrs. Stevenson. We are really delighted for you to be able to be with us and help us with the reauthorization.

[The prepared statement of Mrs. Stevenson and response to questions submitted by Senator Hatch follow:]

National Federation of State Humanities Councils

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Testimony

Presented to the Subcommittee

on

Education, Arts, and Humanities

of the

Committee on Labor and Human Resources

United States Senate

Robert T. Stafford, Chairman

by

Nancy Anderson Stevenson

National Federation of State Humanities Councils

on the

Reauthorization of the National Foundation

on the Arts and Humanities Act

June 20, 1985

Washington, DC

Statement of Nancy Anderson Stevenson, National Federation of State Humanities Councils and Past Chair, Illinois Humanities Council, before the Senate Subcommittee on Education, Arts and Humanities (Robert Stafford, Chair), June 20, 1985.

I am Nancy Stevenson of Hanover, Illinois. I am very pleased to have this opportunity to speak with you, on behalf of the National Federation of State Humanities Councils. I have been a member of the Illinois Humanities Council for the last 4 years; over that time I have seen our council's programs, and those of our colleagues across the country, prosper. I know this committee has always been particularly interested in the state-based humanities program. We welcome the chance provided by the reauthorization of our founding legislation to offer a "progress report;" progress in two senses--that we have come far since 1980, and that our work is not completed, but instead, ongoing, as we look toward the next five years and beyond.

As you undoubtedly know, we were designed by Congress to fill a gap in federal programs. Our specific mission is to provide programs in the humanities for the general public. While the goal for all the states is the same--to provide top-quality public humanities programs--the profile of each state and the response of each council is distinctive. We welcome the chance provided by the reauthorization of our founding legislation to offer a progress report.

Each state humanities council has a governing board of volunteer citizens, half drawn from the academic community and half from the general public. We have rotating memberships which means that no council member or interest group can dominate a state program. Each council maintains a small staff who are skilled in linking the particular needs of their state with the creation of dynamic public projects. Last year 1100 council members reviewed 3,500 projects involving about 15,000 humanities scholars to reach over 25 million citizens. All this with the federal investment of only \$25,974,000, or about eleven cents per capita.

We seek no substantive changes in the legislation establishing the state humanities councils. Amendments introduced in 1980 have assisted us in making our programs accessible to all sectors of our state, and attracting hundreds of community and education leaders to our councils. We have developed strong ties to cultural and educational institutions, and to our state and local government.

Frankly, our greatest problem over the past four years has been funding. Although generous authorized funding levels for the National Endowment for the Humanities were provided in the 1980 reauthorization, yearly appropriations have not kept up. (We sustained a major cut in funds in 1982.) The state program is not the only division of NEH to have suffered, but it is the one I know best. In some state councils, the annual budget has fluctuated as much as 25 to 40 percent, when decreases in base grants, Treasury funds (used to match private gifts) and special awards are taken into account. A reauthorization bill including room for even modest fiscal growth would help protect us from some of this variability. Perhaps it goes without saying that under conditions of level funding, or even growth just to meet inflation, we cannot maintain our programming capacity.

In S. 1264, an amendment is included in Section 3 which would increase the number of state council members appointed by governors from four to six. To accommodate this increase, the proportional limit on the number of appointees is increased from 20% to 25% of total humanities council members. We understand the intent of this amendment to encourage even closer ties between state humanities councils and state government. But let me point out that within the existing membership structures, created in response to the 1980 amendment which increased gubernatorial appointees from two to four, there is convincing evidence of substantial development of such ties over the past five years. Gubernatorial appointees have made valuable contributions to their state councils; perhaps the best evidence of this is that many councils do not distinguish appointees from elected members. These contributions, however, represent just one aspect of a varied network of relations humanities councils have established with state governments. A picture of the growth in this area is provided in a report, Dimensions of Cooperation and Collaboration: State Humanities Councils and State Government, recently published by the National Federation of State Humanities Councils.

We have all become adept at raising local, private funds, assisted enormously by the Treasury fund program provided by Congress. But even this has become increasingly difficult, as our success in attracting public donors has exceeded our portion of Treasury funds. It is, of course, far easier to interest people in supporting our programs if they know that their money is being met by a federal share. Providing a mechanism for our grantees to certify gifts made directly to them, for federal matching, (as proposed in the Administration's and Senate's reauthorization bills) will enhance our ability to find local support for public humanities programs.

Although we are not proposing changes in the legislation, we believe it is important to reaffirm our mission. The charge to the state councils by Congress is very clear. The humanities councils exist to make available the best work in the humanities that is being done by professionals to the broadest possible public audience for the mutual benefit of both. Milan Kundera, the Czech writer now exiled from his country, has said, "Culture needs a public life, the free exchange of ideas; it needs publications, exhibits, debates and open borders." He knows too well the consequences of a society denied freedom of discussion. Happily, in our great country, we do not fear oppression. We too need those debates and exhibits, in the words of Vartan Gregorian (head of the New York Public Library and a member of the New York Council for the Humanities), to "transform information into knowledge, to enable people to make not only conscious choices but critical choices."

We operate from the premise that the humanities have an integral part to play in the discussion of the major issues of the day. Many of the great texts of the Western tradition arose in response to controversy. If we don't emphasize these connections, the humanities will be perceived as esoteric or frivolous. They are not; the humanities are at the core of American life. They assist us in understanding the traditions that bind us, as well as the differences among us, the tensions which separate us.

In his new book, Habits of the Heart, Robert Bellah of the University of California explores American individualism, first observed and described by Alexis de Tocqueville in the 1830's. Taking his cue from de Tocqueville,

Bellah proposes that "one of the keys to survival of free institutions is the relationship between private and public life, the way in which citizens do, or do not, participate in the public sphere." Bellah concludes that our society has been "deeply influenced by the traditions of modern individualism." They take the position that "our most important task today is the recovery of the insights of the older biblical and republican traditions." Inquiry of humanities and social science scholars can lead us to explore the connections between cultural traditions (philosophy, religion, literature, language and the arts) and the relation of persons in society. Bellah suggests that "any living tradition is a conversation, an argument in the best sense, about the meaning and value of our common life."

Each year, we put into action the principle of individual reflection on significant social and cultural issues, through thousands of public humanities programs across the country. We support programs that take place in museums, historical societies, union halls, elderhostels, public schools, shopping malls, parks and libraries. As independent organizations, we have the ability and flexibility to coordinate cooperation among many state and local institutions. There can be practical results from our program, as well. To use Illinois, the state I know best, as an example, our council made the initial grant of \$15,000 plus a \$6,000 match to provide research and public programs about a new public enterprise. This led to the creation of the nation's first national heritage corridor, signed into law in 1984. This corridor links commerce and industry with historic preservation, land reclamation and the development of new recreation potential. Many communities along the corridor have initiated self improvement efforts; local residents are working with urban geographers and historians from many universities to research community histories, high school students and teachers have worked voluntarily on clean-up campaigns and the U.S. Steel Works in Joliet, one of the oldest in the nation, is working with planners on an adaptive reuse project for this historic but now underutilized site. In short, the council seed grant was a catalyst. Hope is being restored to a once abandoned and neglected area.

Another example of such inter-organization coordination and cooperation is our "Read Illinois" project, which involved public and school librarians, scholars of Illinois literature, state government officials and Illinois booksellers. The project was sponsored by the Illinois Library Association, the Illinois State Library and the Illinois Humanities Council. It was endorsed by the State Librarian, who is also the Secretary of State. This structure created dozens of reading/discussion programs about Illinois authors at public libraries throughout our state.

But this is not all. In Vermont, several years ago, the Vermont Council on the Humanities and Public Policy funded a series of library reading projects, which brought humanities scholars to public libraries to discuss works of literature with local citizens. The model was simple, and the scale was small. It was an enormous success, so much so, that the American Library association adapted and expanded the program into a nation-wide project, "Let's Talk About It." Supported by humanities councils in most states, "Let's Talk About It" is currently involving thousands of people in discussions of books such as de Tocqueville's Democracy in America and Hawthorne's The Scarlet Letter. In Utah, to take but one example, the State

Library Association and the State Library have developed a program of readings, grouped around themes such as "Making a Living, Making a Life: Work and Its Rewards in a Changing America," "Not for Children Only," "Being Ethnic, Becoming American," "Individual and Community in America."

From Vermont's original idea, hundreds of programs have evolved, bringing thousands of people together to engage in the quintessential humanities activities of reading, thinking about and discussing significant texts and ideas. In this, we have made an enduring contribution.

Humanities councils work on a larger scale, too. We work with major institutions to fund exhibits and lecture series. We assist in funding humanities films, films which are recognized not just for their humanities content but for their artistic excellence. Over the past few years, a number of our state council-funded films have won national recognition: The Day After Trinity, on the life of J. Robert Oppenheimer, Brooklyn Bridge, and most recently, the Academy Award winning, The Stonecarvers, about the artisans who have created the Washington National Cathedral. Another state council funded film, Code Grey, about nursing ethics, was also an Academy Award nominee this year. Through such films, we fulfill our mission, to reach across institutional barriers to the general public, to give a large audience access to ideas developed by humanities scholars, to demonstrate the centrality of the humanities in American life.

Our guidelines require that humanities scholars participate in all projects we fund and we recognize that the NEH supports the work of scholars as well as the creation of humanities programs for the public. This support for academic humanities activities is as important as the support on which we depend. However, we believe the NEH is for the whole country and often, the state humanities council may be the only organization (or one of a very few) that distributes federal support for the humanities to a state. In 1984, for example, fourteen states received between 50% and 100% of their public humanities funds through their state council. In twenty-one other states, the humanities council provided between 25% and 50% of the total NEH allocation to those states. The state humanities programs are, therefore, a major force.

We can now use our experience and contacts to exercise leadership as do other cultural institutions in the states. We have moved beyond a passive role as simple regranteeing agencies. We value our independence and accountability to Congress and to our citizens. We realize that our programs are not the only vehicle for public programming in the humanities. But we do see ourselves, as did Congress in creating us, as central to the challenge of keeping the humanities at the center of American life.

One of our Illinois council members suggested that we encourage what we do repeatedly, superbly, if almost unconsciously, when we meet as a council. Our council members come from many backgrounds. We represent different disciplines of the humanities, occupations, institutions and geographical areas. We share our ideas with concern for, and even passion for, our special viewpoints. We are volunteers, whether elected to membership, or appointed by our governors. But, in all cases, we work together in civility and mutual trust toward a common goal. This is the spirit and the charge humanities bring to the nation.

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July 16, 1985

Senator Orrin Hatch

Chairman

Senate Committee on Labor and
Human ResourcesSD-428 Dirksen Senate Office Building
Washington, D.C. 20510

Dear Senator Hatch:

Thank you for your interest in the qualifications for membership on the National Council of the Humanities and for the chairman of the National Endowment. I appreciate the opportunity to respond to your questions.

I would like to answer questions 1-8 together. Our state humanities council is made up of a combination of people. Approximately one half are those whose paid employment has been in the humanities and one half public citizens who have had life long interest in and experience with the humanities on a volunteer basis. We work very hard to achieve a balance even within these two categories. Therefore, we have university professors from various fields of the humanities and representatives of institutions, such as libraries and museums, all with humanities Ph.D.s. Among our public members, we search for those who have shown leadership in their community and who employ the humanities in their work and volunteer activities. We include in this category businessmen and women, high school teachers, media persons, ethnic and minority leaders and so forth. This combination, we believe, provides a very healthy, dynamic base for making decisions on humanities policies.

The ideal composition of the National Council on the Humanities would be a similar balance of professional and public members, all dedicated to extending an understanding of and contact with the humanities to all of our citizens.

Senator Hatch
 July 16, 1985
 Page 2

Question 9 is difficult to answer categorically. Our Founding Fathers took positions on controversial matters. Some of the greatest works in the humanities were produced in response to controversial issues. It would be dreadful indeed to have a national council composed of people who were not willing to take a stand or make their beliefs known. However, the guiding line could, once again, be that word balance. If the members are known for their outspoken views on single issue controversies, they are not likely to be equipped for making good general policies on the humanities. However, if they have been thoughtful contributors on many issues of concern in our national debates, and if they have conducted their discussions in a considerate manner, I feel they should not be excluded from the council.

Again, I choose to respond to questions 10-20 together. The NEH is an agency which administers many different programs in the humanities. The chairman should have proven administrative skills and demonstrated an ability to inspire and lead large numbers of personnel with varied background and duties.

While a Ph.D. and professional career in the humanities need not be required, as it is not required in the presidency of several of our large and prestigious universities, the chairman should inspire confidence in his or her understanding and appreciation of the humanities. The chairman should be able to define and articulate a national policy for the celebration of our cultural heritage. The chairman should have national renown for integrity and leadership.

Again my thanks to you for your belief that the humanities are necessary to the citizens in a democratic society.

Sincerely,

Nancy Stevenson

Nancy Anderson Stevenson
 Illinois Humanities Council and
 Federation Board of Directors

Senator STAFFORD. The next witness allows me to become a little parochial. I am pleased to have the opportunity to introduce you, Victor Swenson. Victor is the executive director of the Vermont Council on the Humanities and Public Issues, and he has been with the council since, I believe, about 1974, and is well-known and respected in Vermont.

Under his leadership, the Vermont council has organized and run excellent programs. I am glad you could join us, Victor, and we look forward to your testimony.

Mr. SWENSON. Thank you, Senator Stafford, Senator Pell. It is a pleasure to be here this morning.

I believe that the National Endowment for the Humanities has fostered a resurgence of interest in the humanities which is similar in power and intensity to the rise of popular learning in Renaissance Europe. It is a movement recently begun, and it still has far to go. It proves that study of the humanities—as Congress understood in 1965—helps citizens grow in vision and wisdom, and sustains the spirit of free thought, imagination and inquiry.

Humanities programs are not activities that the educated prescribe for the ignorant. These studies educate us all. We take part in them, not for grades, credits or diplomas, but for pleasure and understanding. We study the humanities because we love the experience and because we know it is important.

Reading and discussion programs in the humanities have provided striking evidence of the hunger which people have for serious study. In Vermont these programs began in 1978 at the Rutland Free Library and they quickly spread to other communities with support from the Vermont Council on the Humanities and from the Libraries Program of the National Endowment.

Sixty libraries in Vermont have sponsored humanities reading programs and we are working to establish such programs in every community in the State. Our goal is to weave humanities studies permanently into the fabric of Vermont's cultural life. Voters in several towns have already approved budget items supporting adult programming at their libraries. In 2 or 3 years, we expect such appropriations to be a regular part of town library budgets. We expect in addition to see modest amounts of state funding directed to the support of central coordination of these activities throughout Vermont.

Meanwhile, the American Library Association under major grants from the endowment has fostered the spread of humanities reading programs nationwide. By next fall people in more than thirty states will be reading and talking about books in the humanities.

Last year the Vermont Council on the Humanities organized reading programs on the history of the American constitutional era. We discovered that people are eager to study history; and I mean the real thing: biographies, monographs, interpretive studies, and all the rest.

One woman exclaimed: "I never realized there was controversy over the Constitution." A teacher wrote: "It's very helpful to see history as different from the high school or college picture." A housewife wrote: "I feel that history teaches a valuable lesson concerning citizenship. The program made me realize that our forefa-

thers were as human as we are, made mistakes, but still managed to carve a decent society." A forester observed that the program "provided valuable perspective on our history that wasn't gained when I studied the same events in high school, and that's important to better understand more recent and current history."

In the village of Grafton, VT, Susan Hadden directed two series of reading programs at the public library. She says that humanities programs are the most important things that have happened in her town. They have drawn people together, provided a forum for discussion provided by no other kind of activity and given people important things to talk about.

Humanities programs touch people's lives and challenge people to think. Evaluations are full of comments like these: "I did not know there was so much in a book"; "The mind stretching presentations of the scholars were marvelous"; "I enjoyed thinking about topics that affect my daily life but rarely demand critical thinking"; and "Thank you for getting this adult's brain back into a gear not recently called upon."

Public humanities programs also enrich the lives of scholars who spend most of their professional time talking to fellow specialists and the young. Scholars find it exhilarating to talk about books and ideas with older people of diverse interests and life experience. One of our history professors told us: "I love my students at the University of Vermont and I wouldn't change jobs with anyone, but humanities programs provide me with my most gratifying teaching experiences."

Federal support to the humanities is transforming what we know and how we think. The work of the National Endowment and of State humanities councils is being joined and advanced by a host of enthusiastic allies—libraries, museums, State agencies, departments of education, governors' offices, schools, learned societies, colleges, professional associations and dozens of other organizations and institutions.

Our country is large and it will take time to foster a sense of intellectual community across the Nation as a whole. That process has begun and the momentum will grow. The motive force is love of learning. It is that passion—healthy, constructive and enriching—that Federal support to the humanities both cultivates and serves.

These developments would not have taken place without the 1965 arts and humanities legislation and the appropriations provided by Congress year by year. I believe that the 1965 law as modified and improved over two decades of experience serves the Nation well. In my judgment, the legislation needs no major changes in 1985.

Thank you.

[Responses of Mr. Swenson to questions submitted by Senator Hatch follow:]

To: Mr. Victor R. Swenson

From: Senator Orrin Hatch

As you know, the NEH is a very important federal program. The authorizing language for the National Foundation on the Arts and the Humanities act of 1965, Title I, Section 2(3), the Declaration of Purpose, makes the statement that "democracy demands wisdom and vision in its citizens." Because of my work as a U.S. Senator, I have become increasingly concerned about the viability of democracy both here in our own country and abroad. If our citizenry fails to study the humanities, especially the disciplines of history and philosophy which led our Founding Fathers to adopt a democratic form of government, we will simply have few citizens who are knowledgeable and articulate enough to speak up for or defend democracy. Furthermore, with the recent outbursts of terrorism, even the idea of government is in danger: before totalitarian forms of government predominate across the globe, anarchy itself may become our greatest danger. I hope you would agree with me that the study of the humanities by our citizens can help to make our democracy and perhaps democracy in other nations stronger. It is therefore very critical that you, as one citizen who has contributed a significant amount of your time to the promotion of the humanities, give me your opinion about the NEH and the type of Presidential appointees needed to run the NEH wisely and efficiently.

This first series of questions concerns the composition of the National Council on the Humanities (Council):

1. In your opinion, should the Council be composed entirely with people whose paid employment has been in the humanities field? Why or why not?
2. In your opinion, should the Council be composed entirely of people from the general public whose paid employment is not directly related to the humanities field, e.g. banking, business, etc.? Why or why not?
3. In your opinion, should the Council be composed entirely of persons who have Ph.D.'s in the humanities? Why or why not?
4. In your opinion, should the Council be composed entirely of persons who have written scholarly articles in the humanities and who have had these articles published? Why or why not?
5. In your opinion, should the Council be composed entirely of persons who have taught the humanities disciplines in the post-secondary education community? Why or why not?
6. In your opinion, should the Council be composed entirely of persons who have done paid research in the humanities disciplines? Why or why not?
7. In your opinion, should the Council ever include persons whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?
8. In your opinion, what would be the ideal composition of the Council with respect to occupations represented on the Council?

9. Should persons who have advocated publicly certain policy positions on controversial issues, e.g. for or against abortion, be nominated for the Council?

The last series of questions pertain to the qualifications of the person who is to be considered to be Chairman of the National Endowment on the Humanities (NEH).

10. In your opinion, should the Chairmanship of the NEH ever be held by a person whose employment has not been directly connected to the humanities' field, e.g. banking, business, etc.? Why or why not?

11. In your opinion, should the Chairman of the NEH ever be a person whose contact with the humanities has solely been as a volunteer, i.e. in a not-for-pay position? Why or why not?

12. In your opinion, would a person be qualified to be NEH Chairman who has had little or no employment or volunteer experience in the humanities, i.e. just an ordinary, upstanding citizen? Why or why not?

13. In your opinion, would a person whose employment had largely been in the elementary education community be qualified to be Chairman of the NEH? Why or why not?

14. In your opinion, would a person whose employment had largely been in the secondary education community be qualified to be Chairman of the NEH? Why or why not?

15. In your opinion, should the Chairman of the NEH have a Ph.D. in a humanities field? Why or why not?

16. In your opinion, should the Chairman of the NEH have written scholarly work in the humanities and had it published? Why or why not?

17. In your opinion, should the Chairman of the NEH have taught humanities in the post-secondary education system? Why or why not?

18. In your opinion, should the Chairman of the NEH have done paid academic research in the humanities? Why or why not?

19. In your opinion, should a person ever be nominated to be NEH Chairman who has publicly advocated a certain policy position on a controversial issue, e.g. for or against abortion, abolishing a certain government agency, etc.?

20. In your opinion, what would be the ideal background for a Chairman of the NEH?

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Reply to the Questions of Senator Orrin Hatch National Foundation on the Arts and the Humanities Act

by Victor R. Swenson

Senator Hatch, I very much agree with your belief that we Americans need to study the humanities--and especially those fields of history, Classics and political philosophy which so informed our Founding Fathers--if we are to preserve the viability of democratic government. The encouraging discovery we have made with history reading programs in Vermont is that people have a powerful desire to read and understand history. People are not bored by history; they love it. Educational institutions have been slow to see the strength of adult interest in history. The National Endowment for the Humanities is moving to satisfy the need. It is not too soon to start thinking about how we should measure the increase in the historical knowledge and understanding of our citizenry, and to be sure of our growing ability to articulate and defend the founding principles of our government.

May I offer a general comment before endeavoring to reply to your specific questions. I believe that the National Council on the Humanities and the National Endowment for the Humanities deserve members and leaders who love the humanities and who have the vision and strength to make the humanities vital to the lives of us all. The legislative framework for the National Endowment for the Humanities fosters and makes possible the appointment of such leaders. It is very hard for legislation to do more. No set of formal legislative criteria will guarantee good appointments to Federal leadership positions in the humanities. It is right for Congress to exhort the Administration to adhere to high standards of appointment, and to examine the credentials of appointees very carefully. To set detailed eligibility requirements for appointees in the law, however, might do little constructive good (it is amazing how well qualified bad appointments can sometimes be) and might end up hindering future efforts to appoint good and lively people to humanities leadership without undue restriction.

18.5.

Reply to Questions of Senator Orrin Hatch
Victor R. Swenson

First Series of Questions: Composition of the National
Council on the Humanities

1. No, because the National Council should represent a variety of interests and fields. It should include scholars in the humanities and people from other walks of life who love the humanities.
2. No, it would be a pity to miss the knowledge and wisdom of humanities scholars on the National Council. State humanities councils are made up of a fifty-fifty mixture of scholars from all kinds of fields and people from many different professions and callings. There is great strength in such an amalgam. The one unifying quality should be keen interest in the humanities.
3. No, that is a rather oppressive idea. Many Ph.D.s (even in the humanities) have little love for the life of the mind.
4. No, publication of scholarly articles is not necessarily a sign of dedication to the humanities of the sort needed on the National Council.
5. No, it is not a strength for the Council to be composed entirely of any one professional group.
6. No, that would not give a strong and balanced Council.
7. Yes, indeed; people who engage in the humanities as amateurs and volunteers are very important to the vitality of the humanities and it is critically important for scholars in humanities fields to be able to discuss their fields with such people. That connection helps prove the public importance of the humanities and it keeps scholars in touch with important practical realities.
8. A lively mixture of scholars and non-scholars representing the diversity of the humanities and of the people of this Country would seem to offer the best recipe for a strong National Council. The one general quality that ought to be sought in Council members is a deep and abiding interest in the humanities and in the mission and purpose of the National Endowment for the Humanities.
9. It is hard to answer this question in the abstract. One does not want a vapid National Council and it does not seem proper to deny people opportunities for appropriate service simply because of strongly held political convictions. The situation to be avoided would be the appointment of champions for causes who have

Reply to Questions of Senator Orrin Hatch
Victor R. Swenson

no interest in the humanities and who intend to use the National Council as an inappropriate forum for the advancement of their ideas. Ideal candidates would temper strong personal views with compassion and tolerance, and would have a capacity to promote the overall health, vigor and growth of the Agency.

Second Series of Questions
Qualifications of the Chairman of the
National Endowment for the Humanities

10. The Chairman of the National Endowment for the Humanities should have appropriate qualifications for the position. Most naturally such a person might be a respected scholar with administrative abilities. Such a person might also be from banking, business, politics, law or any other field so long as the person combines administrative capacity and a love of the humanities.

11. It is hard to generalize. Such a person might be perfect for the position or disastrous, it would depend on the case. In general, I would not want to rule out the possibility. No profession should believe that it has a lock on the Chairman's position.

12. Such a person would not, by the terms of the description, be qualified to direct the National Endowment for the Humanities any more than the person would, with similar lack of experience, be qualified to direct a hospital or run a research laboratory. A lot of different people might qualify to be the Chairman of the National Endowment for the Humanities but the position shouldn't be filled by just anyone.

13. This might be possible but it sounds unlikely. Such a person would not be likely to have the necessary breadth of knowledge of the world of the humanities or experience in administration.

14. This also might be possible and is perhaps a little less unlikely than the case of elementary education. The Chairman's position requires a person of stature and all-encompassing understanding. It is hard for people working at the high school level to achieve those qualifications. But it should not be ruled out as a possibility.

Reply to Questions of Senator Orrin Hatch
Victor R. Swenson

15. I don't see a Ph.D. degree as an absolute, essential prerequisite for the job although it would certainly be desirable for the Chairman to have studied one of the humanities fields through to the highest level. That sort of work and experience provides a person with first hand knowledge of the academic world that can be very important and it is an outwardly distinguishing aspect of stature. It is quite possible, however, that an outstanding and obviously correct appointee to the Chairmanship of the Endowment might lack that degree.

16. I do not see scholarly publications as a crucial criterion for this position. If the candidate has written articles it would be good for us all to have read them to see if they make any sense. The position requires a passion for learning, study and explanation of the humanities not just to fellow specialists and to students, but to the public at large. One would look for *that* kind of breadth of spirit in the Chairman of the Endowment.

17. College or university teaching experience would certainly be all to the good in a candidate for the Chairmanship of the Endowment but it is not a critically important prerequisite for the position in my opinion.

19. It is important in a democracy for people to be free to articulate and defend strong views. It is equally important for the head of an agency to be able to distinguish clearly between private causes and the public good. No person should be appointed Chair of the NEH because of a desire to advance the cause of anti-abortion or anything else that is not central to advancing the cause of the humanities. Promoting the abolition of government agencies becomes an important issue if there is good reason to believe that an appointee to the position of NEH Chair will dismantle the organization or subvert its work.

20. The NEH chairmanship might properly be held by any man or woman who has a broad understanding of the humanities in its various manifestations--scholarship, research, education, general programming, study, reflection and discussion; who has credibility and stature in the endeavor; and who possesses administrative experience and skill. I would judge the field of excellent possible candidates for the position to be wide rather than narrow. The greatest danger to the Endowment might lie in appointments which are careless, casual, thoughtless or, worse, intent on frustrating rather than advancing the work which the Agency is created to advance.

Thank you very much, Senator Hatch, for the opportunity to respond to these questions.

Victor R. Swenson
July 5, 1985

Senator STAFFORD. Thank you very much, Mr. Swenson.

And now we would be very pleased to hear from Mr. Robertson, from Fort Wayne, IN, and senior vice president of Magnavox.

Mr. ROBERTSON. Thank you, Mr. Chairman, Senator Pell. I thank the committee for inviting me here this morning.

Today and in prior testimony, you have heard eloquent defenses of the humanities; usually from our humanist colleagues. I would like to bring a somewhat different perspective as one of the "public" members of the Indiana Committee for the Humanities. I consider myself a representative of the customers, or beneficiaries of the enterprise of the humanities; the group in our society targeted by the original NEH legislation. I must say at the outset that I am a strong supporter of the endeavors of our State councils and NEH. The results of the large majority of projects and programs which I have observed in my tenure with the committee have been outstanding and I believe plans for the future will be even better.

If I may be permitted a personal note, I would like to explain a vision of the proper role of the humanities which has been shaped from an early age. I had the good fortune of starting the first grade in a one-room schoolhouse in Clark, MO, over a half-century ago. You know how those worked. The teacher taught all eight grades, spending perhaps 45 minutes with me and the three or four other first-graders and the rest of the day going through the other grades. I was at once fascinated and mystified by much of what went on.

Of course, I did not understand many of the words or ideas from those other classes. After a few days of this I asked my mother what it was all about. She told me that in time I would hear stories which would show how it was all connected. I have, from that day, been listening to and reading those stories of man's knowledge, perceptions, emotions and, while I may never understand it all, I am convinced it is all of a piece—a seamless fabric.

After a few months, we moved to St. Louis where I entered a regular big city school. It was a shock to find that school and all the others, including the universities I subsequently attended, considered the world as a fragmented, compartmented place. The classrooms, the textbooks, the laboratories, the academic departments ripped this beautifully patterned tapestry into 1,000 pieces.

Like most everyone, I picked the brightly colored patches that caught my eye, often with the help of a gifted teacher here and there. With them, I have made a suit which has been my profession—in my case, science, mathematics, and engineering, which I have applied to technology in the industrial world.

Luckily, as the saying goes, I stopped along the way "to smell the flowers." The humanities have provided a linkage among the many facets of life. It began in that one-room school, was nourished by a strong dose of the classics in high school, and has become a lifelong source of fulfillment.

I recall a distant relative, observing me so engaged, remarking, "Isn't it nice the boy has a hobby"?—a view of the humanities unfortunately shared by a large segment of our society. While I do not belittle the "leisure time" aspects of the humanities, its primary value is its power to illuminate our entire lives. It makes us better at our professions; it makes our engineers more innovative,

our people better citizens, our politicians better statesmen, and it enriches the other dimensions of our lives.

The reasons for current attitudes are understandable. As information grew exponentially, it became expedient to specialize. No one could keep up with it all. As we climbed the tree of knowledge from trunk to limb to branch to twig, we forgot their common roots. We forget that less than 100 years ago physics was natural philosophy, economics was political economy. The connections of these old names are better reflections of the real world than the new cubicles. There is after all, only one reality.

In my field, there are great debates about the wave versus particle nature of light. In fact, these are manmade concepts, models, paradigms, each of which are very useful under restricted circumstances, but there is only one underlying reality where both are needed. In mental health a debate rages about the psychological versus the biochemical nature of mental illness. In fact, they are both useful manmade concepts reflecting different perspectives of a single reality.

Ignoring any relevant aspects of a situation is an impoverished, often disastrous way to cope with the human condition. The kaleidoscope of the humanities reveals the interconnections of ourselves, our families, our society, our Nation and world—our past and future—nature and the supernatural.

Thirty years ago the British novelist and scientist, C.P. Snow, made a cause celebre of the sorry relationship between the sciences and the humanities, calling them "The Two Cultures." There is still a large gap, but it is being closed with the help of NEH. I have taken a particular interest in this aspect of our Indiana committee's programs.

[The prepared statement of Mr. Robertson and responses to questions submitted by Senator Hatch follow:]

STATEMENT FOR THE REAUTHORIZATION OF THE NEH

Presented to the Subcommittee on Education, Arts,
and the Humanities of the United States Senate

Gene D. Robertson
Senior Vice President, Research and Development
Magnavox Government and Industrial Electronics Company
Fort Wayne, Indiana
Board Member, Indiana Committee for the Humanities

June 20, 1985

I thank the committee for inviting me here this morning. Today and in prior testimony, you have heard eloquent defenses of the humanities; usually from our humanist colleagues. I would like to bring a somewhat different perspective as one of the "public" members of the Indiana Committee for the Humanities (ICH). I consider myself a representative of the "customers" or beneficiaries of the enterprise of the Humanities; the group in our society targeted by the original NEH legislation. I must say at the outset that I am a strong supporter of the endeavors of our state councils and NEH. The results of the large majority of projects and programs which I have observed in my tenure with the committee have been outstanding and I believe plans for the future will be even better.

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Thirty years ago the British novelist and scientist, C. P. Snow, made a cause celebre' of the sorry relationship between the sciences and the humanities calling them, "The Two Cultures". There is still a large gap but it is being closed with the help of NEH. I have taken a particular interest in this aspect of our Indiana Committee's programs.

The fifth annual humanities conference for business executives focused on "Technology, Values, and the Indiana Citizen". The conference successfully employed the formula which has resulted in the continuing popularity of this series for business executives. The conference combined workshop groups of humanists and business leaders, informal discussions, and major addresses by the chairman of American Motors, the Dean of the Purdue University School of Science, the Chancellor of the University of Illinois at Chicago, and Senator Quayle. They examined the cultural, economic, political, intellectual impact of new technologies on the people of Indiana. Proceedings of this conference will be distributed throughout Indiana and used as the basis of smaller scale discussions of the theme throughout the state.

A fascinating seminar was held in Michigan City, Indiana on "Artificial Intelligence, Thinking About Thinking". This engaged a philosopher, a theologian, a theoretical physicist, and a computer scientist in exploring the nature of human thought and its relationship to machine intelligence represented by a prose composing computer. A project, "Beauty and the Beast: The Impacts of Science on Human Communities" involved a public audience in Elkhart and a panel of humanists and scientists in viewing and extending discussion of Jacob Bronowski's, "The Ascent of Man". An ICH conference for Indiana attorneys engaged eighty participants in an examination of the topic, "Who Owns Knowledge? Privacy, Individual Property, and the Public's Right to Know". Several major speakers and the participants examined the impact of new technologies, computerization, and high tech communication on these issues. The proceedings were distributed throughout the State. More than ten additional public dialogues on the issues raised at the conference have been sponsored by ICH.

ICH sponsored a project with Valparaiso University entitled, "Understanding Japan". This included nine public meetings using lecture, short film, and discussion to present and probe key aspects of Japanese history, philosophy, education, and family life. The aim of the project was to use the humanities to understand and appreciate a foreign culture which is having a major impact on the older industrialized states. Humanists, major business leaders, and a large number of blue-collar workers from the area participated. This was one of a number of ICH projects dealing with international and intercultural issues.

While the above projects bear on my primary interest in technology and business, I will just list the titles of several recent ICH projects of great interest to me which took place in my home town, Fort Wayne.

- Celebrations! The Lives of Great Writers and Their Works
- Fahrenheit 451 and Book Censorship in the 80's
- Fighting Back: The Cities Face Unemployment and Job Creation in the 1980's (especially pertinent in the light of Fort Wayne's recent travail)

- Women's Work: 1930 - 1980
- Galileo and the 20th Century Scientist
- Midwest Productivity Conference
- The Black Aged: Surviving Then and Now
- Theatre for Ideas
- Morals and Medicine
- Women and Religion: Change
- The World of Music
- Human Values: Their Role in Long Range Planning

The results of these and our other projects are preserved and distributed throughout the state by our excellent ICH Resource Center.

From my observations these and other public events in the humanities are having a profound effect on raising the quality of life in our region. One indication of the grass roots interest in the humanities was a recent lecture at the Fort Wayne Public Library by Indiana native Kurt Vonnegut which attracted a standing room audience of over 2,500; all ages and groups were represented. The city's fighting spirit in the face of recent difficulties indicates that our humanistic values are strong. I believe ICH and NEH have played a substantial role in enhancing these values. Even in times of the budget squeeze, I know of no more cost effective investment in the future of our country than the Reauthorization and continued funding of NEH. I urge your support.

Magnavox Government and Industrial Electronics Company

1313 PRODUCTION ROAD
FORT WAYNE, INDIANA 46808GENE D. ROBERTSON
SENIOR VICE PRESIDENT RESEARCH AND DEVELOPMENT

July 2, 1985

The Honorable Orrin G. Hatch
United States Senate
Committee on Labor and Human Resources
SD 428, Attn: Mr. Powell
Washington, DC 20510

Re: Your questions relative to the Subcommittee on
Education, Arts, and Humanities Hearings on
Reauthorization of NEH

Dear Senator Hatch:

The following are my answers and opinions about NEH and Presidential appointees needed to run NEH wisely and efficiently:

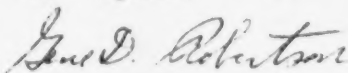
1. No, reasons for answers 1 - 8 below.
2. No
3. No
4. No
5. No
6. No
7. Yes
8. In my opinion, members of the council should be appointed from a broad spectrum of interests and expertise in the disciplines of the humanities. This should include professional humanists as well as members of the general public with understanding of and commitment to the values of the humanities in a democratic society. Volunteers and members of other professions, as well as academics who meet this test should be sought. Diversity reflecting the pluralistic nature of our society should be a consideration. Enough academics to assure quality of programs and a businessman or two to assure efficient management of the organization are desirable.

The Honorable Orrin G. Hatch

July 2, 1985

9. Yes. However, abrasive ideologues are unlikely to build the kind of consensus needed to find the path to wisdom.
10. Yes. Reasons for answers 10 - 18 below.
11. Yes
12. No.
13. Yes
14. Yes
15. Desirable, but not mandatory.
16. Desirable, but not mandatory.
17. Desirable, but not mandatory.
18. Desirable, but not mandatory.
19. Answer to #9 with even more importance on consensus-building.
20. In my opinion, the chairman should elicit wide respect from all NEH constituencies; academic and public. If he does not have some of the particular experiences or credentials mentioned in the above questions his other strengths should be correspondingly extraordinary.

Best regards,



Gene D. Robertson

cj

Enclosure

Senator STAFFORD. Thank you very much, Mr. Robertson.

I think there is good support for the legislation and the program. We have had a rather difficult time to keep the funding at the current level for the next year or two, but we think we have done it, and as I said, your entire statement will appear in the record as if read.

We apologize for the short time we have available. As to myself, I propose to submit a few questions in writing to you, if that will be satisfactory for your response at your earliest convenience, and I will turn to Senator Pell.

Senator PELL. Thank you very much, Mr. Chairman.

I would like to address this question to our colleague's wife, Mrs. Stevenson. As the current member of a very strong, vibrant State humanities council, what is your reaction to the idea that you should push eventually to become a State agency?

Mrs. STEVENSON. I hate to disagree with you on any subject, Senator Pell, but I feel that we are stronger and more capable of doing our work as we now stand, and the reasons for that are that we are a neutral force in the State. All different branches of education institutions, public institutions, private citizens, feel free and comfortable about coming to us with a proposal. That would not be so if it were in the State government.

We also are free to do things that we might not be able to do as an agency of the State government, and I have had members of the arts council in Illinois say to me that they really are a little bit envious, even though they have a great deal more money than we do—you are quite right about that—but they are envious of our freedom, to always do the kinds of programs that we think are the best programs, and not to have to take on some of the pressures that come to them.

Would you like some more examples?

Senator PELL. No. I understand what you are saying. But as you point out, the State of Illinois has never appropriated any funds for your council.

Mrs. STEVENSON. We have proposals from them, and we have worked very closely on many projects. The most recent is called Read Illinois, and the secretary of State was very closely involved, as he is also the director of the library system in Illinois, but right now we are going for funding from the State. It will be, we think, on a contractual basis, but just to give you one example of the kinds of things that we can do as a non-State agency that we might not be able to have done any other way. The Governor of Illinois is in the process right now of initiating a new State agency. It was to be for historic preservation, and we want it to be for cultural preservation as well.

The executive director of our humanities council was appointed to an advisory committee for the forming of that agency, and the members of our State council staff worked very closely with that advisory committee. I am proud to say that the Illinois council was the only group in the State who went to that advisory committee with a program to suggest for the potential new State agency.

The prospective State agency has made that program part of their goals. Right now it is in the State legislature. June is the month of difficulty in Illinois; and you never know quite how

things are going to turn out, but we think that the new State agency will go through. We think that the Illinois Humanities Council will have given it its guiding force and its goals, and some direction without being the agency itself.

We then think that we will get some contracts from that agency to carry on the proposals that we choose and conduct according to our standards.

Senator PELL. Thank you very much.

In connection with your own leadership, and the role of your State councils, do you find that the ability of the national chairman, and the image he projects, is important from the viewpoint of your work?

Mrs. STEVENSON. I certainly do.

Senator PELL. Mr. Robertson.

Mr. ROBERTSON. Yes, I agree.

Senator PELL. Mr. Swenson.

Mr. SWENSON. Yes, sir.

Senator PELL. That is why I hope the chairman will be of the caliber of Bill Bennett, who was a fine chairman, and did an excellent job. I think men like Bill Ward, the former president of Amherst, Bart Giamatti, Hanna Gray and others, would all be the type of people who should be appointed.

Senator STAFFORD. Thank you, Senator Pell. I thank the panel on coming here and helping us today. We are grateful to all of you.

The next and concluding panel this morning will be a panel with respect to the Institute of Museum Services, and will consist of Miss Susan Phillips, who is the director; Dr. Willard Boyd, director of Field Museum of Natural History in Chicago; and Dr. Phillip Notarianni, member of the Board of Directors of the Utah Museum Association, Salt Lake City, UT. And they will come forward to the witness table.

The Chair wants the record to note that yesterday, Frank Hadsell stayed through the entire hearing, and we are so glad he did, because he had a chance to pick up impressions from the panels, and Dr. Agresto is doing the same thing today; up until at least the present time.

Senator PELL. Mr. Chairman, I would beg your indulgence for having an emergency meeting on the Foreign Relations Committee on the Jordan relief package, so if you will excuse me. I particularly regret not being here for Miss Phillips. I appreciate the fine job she has done, and will submit some questions for the record.

Senator STAFFORD. Thank you, Senator Pell.

The Chair notes the presence of Senator Quayle, who is a very valuable member of this committee, and the leading sponsor of S. 1264.

We regret, Senator Quayle, that we knew you hoped, if you could, to get over here in time to introduce Mr. Robertson, but we reached him before that time.

Senator QUAYLE. Thank you, Mr. Chairman. You are proceeding just fine. You are receiving a lot of excellent testimony. I am sorry I was unable to get over here in time to welcome our Indiana witness, Gene Robertson. I am sure his testimony was outstanding, as all people from Indiana have a particular way of articulating their viewpoints.

I would like to have my statement inserted in the record, and I do apologize.

Senator STAFFORD. Without objection, we will place it in the record at whatever point you view as most appropriate. Probably just before Mr. Robertson spoke, or at the time that we opened the meeting with opening statements, and having said that, Miss Phillips, we will turn on the light and recognize you.

STATEMENTS OF SUSAN PHILLIPS, DIRECTOR, INSTITUTE OF MUSEUM SERVICES, WASHINGTON, DC; DR. WILLARD BOYD, PRESIDENT FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILL; AND DR. PHILLIP NOTARIANNI, MEMBER, BOARD OF DIRECTORS, UTAH MUSEUMS ASSOCIATION, SALT LAKE CITY, UT

Miss PHILLIPS. Thank you, Senator Stafford. In the interest of the time of the committee, I would like to submit my formal statement for the record.

Senator STAFFORD. Without objection, we will do it that way.

Miss PHILLIPS. And in the interest of reality, bring to the attention of the committee the following information. Prior to the submission of the administration's budget request, the National Museum Services Board and the IMS staff did spend a considerable amount of time considering what issues it would like to present to the attention of the administration and the Senate concerning the reauthorization of its legislation.

Last spring, then-Chairman Douglas Dillon appointed a committee of the National Museum Services Board to work with Ted Sky, the general counsel of the Institute, to review the legislation, the statute creating the Institute, and to make recommendations to this body for the reauthorization. Their recommendations and the Board's subsequent reactions and acceptance of those recommendations were made at a meeting of the board of July 20, 1984, in Washington, DC.

While that meeting was held in closed session, because it was deemed sensitive before its recommendations were presented to the President, we do have a transcript of those proceedings which I would be happy to make available to the committee staff for assistance in working on IMS reauthorization proposals.

Senator STAFFORD. We will make that part of the record by reference rather than printing it in the record.

[EDITOR'S NOTE.—In the interest of economy, the reference material referred to was retained in the files of the committee where it may be researched upon request.]

Miss PHILLIPS. Fine. That would be appreciated. I would be happy to answer your questions.

[The prepared statement of Miss Phillips, responses to questions by Senator Pell, and additional material for the record follow:]



INSTITUTE OF MUSEUM SERVICES • 1100 Pennsylvania Avenue, N.W., Room 510 • Washington, D.C. 20506

STATEMENT OF

SUSAN E. PHILLIPS

Director, Institute of Museum Services

Before the

Subcommittee on Education, Arts and Humanities

of the

Committee on Labor and Human Resources

of the

United States Senate

June 20, 1985

Mr. Chairman and Members of the Committee, thank you for the opportunity to submit information today concerning the Administration's request for reauthorization for the Institute of Museum Services.

The Administration is requesting termination of the grant-making activities of the Institute and a one year reauthorization to provide for the orderly phase out of the Agency's activities. The Fiscal Year 1986 budget includes a request of \$292,000 for this purpose.

Federal programs are created to do good. As soon as they come in to being a grateful constituency develops which strives thereafter to not only keep the program in existence, but also to raise its appropriations each year. IMS is no exception to this fundamental Federal principle.

The legislation before you today to reauthorize IMS for administrative purposes until September 30, 1986 is not a denial of the worth of our Nation's museums, nor does it repudiate the good that the agency has accomplished over its nine year history; it is, rather, a recognition of the severe Federal deficit and budgetary problems which affect all sectors of the economy, museums included. The reduction in the rate of inflation of the past few years has done more to help museums than all of the awards made by IMS. When this Administration took office in January of 1981, the inflation rate, as measured by the 12 month change in the consumer price index was 12.4%. Using the same gauge for the 12 month period ending February, 1985, the inflation rate stands at 3.5%. This 9% reduction represents \$9,000 per year for an institution whose budget is \$100,000 per year. This same institution is eligible to compete for IMS funds of \$10,000. To a museum with a budget of \$1,000,000 it represents \$90,000. This same institution would be eligible to compete for not more than \$75,000 of IMS General Operating Support funds. This reduction in inflation has benefited all museums, not just those who have received IMS funds. And no application process nor Federal administrative overhead was required for those who received this benefit.

IMS is proud of the contribution it has made to museums. In addition to the operating dollars it has provided, the director, the board, and the staff have participated in ongoing discussions concerning museum policies and practices which will continue to benefit those institutions which have participated in the application process. Our 1985 General Operating Support application form, developed by the IMS program staff with the advice of a panel of museum professionals who themselves had been applicants to and reviewers of IMS applications, has received wide praise. Some institutions claim to have received benefits merely from going through the process of filling out the form.

G. Rollie Adams Executive Director of the Buffalo and Erie County Historical Society sent these comments: "...the application forms are much improved, and they will serve as a useful learning device for all applicants, whether they are funded or not."

From John S. Carter, Director of the Maine Maritime Museum came the following comments: "Preparation of the application involves the efforts of many of our staff here and provides a mechanism of self-analysis and information sharing that is a healthy process in itself."

And from Kathy Borgman of the Friends of Arrow Rock, Inc. in Arrow Rock, Missouri: "I am new to the museum field, to this organization, and this is the first major grant I've completed. Regardless of the outcome it was a valuable experience for me."

It should be noted, that under the President's 1986 Budget, more than \$16 million in support for our nation's museums will continue under the museum programs of the National Endowments for the Arts and the Humanities and from the Smithsonian's National Museum Act program. The primary responsibility of the Federal government, however, must be to foster a healthy economy by restraining government spending and bringing the Federal deficit under control.

As Director of IMS I serve two constituencies: the museums who compete for Federal funds, and the taxpayers who provide those funds. When those taxpayers have more money in their pockets to spend, as a result of the increase in the real buying power of their income from reduced inflation as well as the reduction in their tax rates, I am convinced that a fair share of their discretionary funds will be used to support local museums. As we present this request for close down of the agency, we hope that the support given to museums over the past 9 years by the American taxpayer will have left museums better able to meet the challenges they face in the years ahead.



INSTITUTE OF MUSEUM SERVICES • 1100 Pennsylvania Avenue, N.W., Room 510 • Washington, D.C. 20506

July 8, 1985

The Honorable Robert T. Stafford
United States Senate
Washington, D.C. 20510

Dear Senator Stafford:

Thank you for the opportunity to appear before the Subcommittee on Education, Arts and Humanities to discuss the Institute of Museum Services.

I have enclosed my responses to the questions submitted by Senator Claiborne Pell.

With best wishes, I am,

Sincerely,

A handwritten signature in cursive script that reads "Susan E. Phillips".

Susan E. Phillips
Director

enclosure

SEP/mnr

QUESTIONS SUBMITTED BY SENATOR CLAIBORNE PELL

Conservation Project Program

Question: I have been especially interested in the field of conservation and have been keen on promoting more federal efforts in this important area.

Please bring me up to date on the Conservation Projects Grants that have recently been offered by the Institute. How much funding in FY85 will go toward these grants? In addition, what are your future plans for the IMS conservation program?

Answer: 203 Conservation Project awards were made by the Institute of Museum Services in Fiscal Year 1984, the first year of the program. The awards, totalling \$2,890,534, were made to 37.6% of the program's 468 applicants. In addition to these grants, a Congressionally-mandated contract in the amount of \$150,000 was entered into with the American Association of Museums, the National Institute for the Conservation of Cultural Property, and the American Institute for Conservation. The results of the survey and research conducted under this contract will be announced and made available to the public on August 23, 1985. In addition, IMS provided \$15,000 to the American Association of Zoological Parks and Aquariums for 50% of the cost of a studbook keepers workshop held in August, 1984.

For 1985, Congress has appropriated \$3,430,000 for Conservation Projects. Despite the increase in the amount of time available to applicants to submit proposals for Fiscal Year 1985, only 475 were received by the May 1, 1985 deadline. Applications are currently being screened in the field and the peer panel will meet in Washington the first week in August to make funding recommendations. Awards will be announced in mid-September.

Of this year's applicants, 189 applied in FY 84 of whom 98 were successful. Proposals involving 33 different categories of material from planes and ships to live animals to works of art on paper are being reviewed. 77 applicants are requesting funds for surveys of collections and environmental conditions, 16 for training in conservation, 25 for research, 255 for treatment of objects, and 102 for the provision of optimum environmental conditions for collections (living or non-living).

The Director and the National Museum Services Board are concerned about the Congressionally-mandated direction which the program has taken. Unlike the General Operating Support program, project-oriented programs are very staff intensive. In the GOS program, all reports, for example, are due on the same day as all grantees operate within the same project period. As of the end of May, 1985, time extensions for CP projects had been granted to 17 institutions. Extensions are frequently necessary to guarantee the success of a project

where, for example, project personnel are not available to conduct the work. In addition to the time required to evaluate and rule on requests for time extensions, changes in project personnel, and alterations to the scope of work, the staff must follow up on the myriad of deadline dates for interim and final reports. As of the end of May, 1985, 69 interim reports were received past the deadline and 73 remained delinquent. And, of course, the staff must be available to the constituency of the program to offer advice concerning the application process.

While we recognize the importance of conservation, we do not feel that the current, project-oriented program is the best way to address Congress' concerns. The museum community must have similar concerns as only 249 of the 1264 applicants for General Operating Support also applied for Conservation. If the Congress rejects the President's 1986 budget proposal by continuing to fund IMS programs, IMS would prefer to address the conservation needs of our Nation's museums through the General Operating Support program. If Congress insists on a separate Conservation Program, awards should be made on the basis of the applicant's ongoing commitment to the care of its collections rather than the sometimes isolated projects for which they currently apply.

IMS plans to discuss this issue at the various regional and annual museum meetings which occur in September and October.

National Museum Services Board

Question: As with the arts and humanities councils, I am concerned that members of the Museum Services Board be the best possible representatives available to guide policies regarding the operations of our nation's museums. Simply being a museum member does not always mean experience and knowledge about the inner workings of such institutions. What procedures do you use to recommend candidates for your Board? Do you respond to recommendations from the museum community?

Answer: The fifteen members of the National Museum Services Board are recommended to the President by the Office of Presidential Personnel at the White House. The Institute may, and has, submitted names of possible candidates for the Board to the Office of Presidential Personnel. We are happy to respond to recommendations made by the museum community, and have submitted suggested names.

Of the Board members presently serving, four are Directors of their institutions: Peter Raven, Director, the Missouri Botanical Garden; Craig Black, Director, the Los Angeles County Museum of Natural History; Louis DiSabato, Director, the San Antonio Zoo; and Don Muchmore, Executive Director, the California Museum of Science and Industry. In addition, Richard Herczog is Vice President of the Greater Los Angeles

Zoo Association which is also a full-time professional position.

Other Board members contribute to the expertise of the Board as a result of their museum related activities. Alice Algood, former Chairman of the Tennessee State Museum Association and past President of the Association for the Preservation of Tennessee Antiquities, was recently named by Governor Alexander to the Tennessee Historical Commission. Anne Haffner is a former Commissioner of the Alexandria Historical Preservation and Restoration Commission as well as a former member of the Alexandria, Virginia Board of Architectural Review. Fay Howell serves as Administrative Vice President of the High Museum in Atlanta, Georgia. F. Richard Hsu, past President of the China Institute of America, is a member of both the New York City and New York State Associations of Museums. Our most recent member is George Rosborough, President Emeritus of the St. Louis Art Museum, a former Director of the Business Committee for the Arts, and a trustee of the American Association of Museums. Caroline Hume, who has visited museums all over the world, is a member the Women's Board of the Museum of American Art of the Smithsonian. Twenty-two years as a member of the Art's Docent Council of the Los Angeles Museum of Art has provided a unique and important perspective to the contributions of Pauline Naftzger.

Two of the present members come from business backgrounds, Liles Williams and Anne Carroll Badham.

The fifteenth slot is currently unfilled.



INSTITUTE OF MUSEUM SERVICES • 1100 Pennsylvania Avenue, N.W., Room 510 • Washington, D.C. 20506

June 21, 1985

Dear Senator:

Enclosed is the list of recipients of Fiscal Year 1985 General Operating Support (GOS) awards of the Institute of Museum Services.

On June 28, a press release concerning the FY 1985 GOS awards will be sent to your office. Letters of notification will be mailed on the same date to both awardees and non-awardees.

You may wish to use this list of recipients to notify your constituents of their status before June 28.

With best wishes, I am

Sincerely,

A handwritten signature in cursive script that reads "Susan E. Phillips".

Susan E. Phillips
Director

enclosure

SEP/mnr

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
ALABAMA	
Discovery Place of Birmingham Birmingham	\$17,922.00
Old North Hull Street Historic District Montgomery	\$18,074.00
ALASKA	
Baranof Museum Kodiak	\$7,406.00
Pratt Museum Homer	\$25,400.00
Sheldon Museum & Cultural Center Haines	\$5,756.00
ARIZONA	
Bisbee Mining & Historical Museum Bisbee	\$8,958.00
Boyce Thompson Southwestern Arboretum Superior	\$44,000.00
Phoenix Art Museum Phoenix	\$75,000.00
Pimeria Alta Historical Society Nogales	\$12,715.00
ARKANSAS	
Arkansas' Old State House Little Rock	\$56,932.00
Old Commissary Museum Association, Inc. Fort Smith	\$8,799.00
Shiloh Museum Springdale	\$11,208.00
Stuttgart Agricultural Museum Stuttgart	\$9,299.00
CALIFORNIA	
Art Museum of Santa Cruz County Santa Cruz	\$12,270.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Cabrillo Marine Museum San Pedro	\$50,000.00
California Academy of Sciences San Francisco	\$75,000.00
California Museum Foundation Los Angeles	\$75,000.00
California Museum of Photography Riverside	\$34,068.00
Carter House Science Museum Redding	\$17,511.00
Community Memorial Museum Yuba City	\$9,656.00
Coyote Point Museum San Mateo	\$45,000.00
Exhibitions Program, S.F. Art Institute San Francisco	\$7,801.00
Fine Arts Museum of San Francisco San Francisco	\$75,000.00
Great Valley Museum Modesto	\$11,800.00
Hearst Art Gallery Saint Mary's College Moraga	\$7,000.00
La Habra Children's Museum La Habra	\$25,551.00
Living Desert Reserve Palm Desert	\$40,000.00
Los Angeles County Museum of Art Los Angeles	\$75,000.00
Los Angeles Zoo Los Angeles	\$75,000.00
Marin Museum of the American Indian Novato	\$8,825.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Mexican Museum San Francisco	\$25,810.00
Monterey Peninsula Museum of Art Monterey	\$38,693.00
Natural History Museum of L. A. County Los Angeles	\$75,000.00
Oak Canyon Nature Center Anaheim	\$14,000.00
Oakland Museum Oakland	\$75,000.00
Olivas Adobe Historical Park Ventura	\$5,000.00
Pacific Grove Museum Nat. History Pacific Grove	\$11,065.00
Sacramento Science Center & Junior Museum Sacramento	\$34,504.00
San Diego Historical Society San Diego	\$57,651.00
San Diego Zoo San Diego	\$75,000.00
Santa Ana Zoo Santa Ana	\$36,186.00
Santa Barbara Museum of Art Santa Barbara	\$75,000.00
Santa Barbara Museum of Natural History Santa Barbara	\$75,000.00
Santa Barbara Zoological Gardens Santa Barbara	\$75,000.00
Southwest Museum Los Angeles	\$67,530.00
U.C.S.C. Arboretum, Univ. of California Santa Cruz	\$17,598.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
COLORADO	
Cheyenne Mountain Zoological Park Colorado Springs	\$75,000.00
Fort Morgan Museum Ft. Morgan	\$8,600.00
Four Mile Historic Park Denver	\$22,993.00
Hamill House Georgetown	\$13,793.00
Rosemount Victorian House Museum Pueblo	\$15,000.00
Taylor Museum Colorado Springs	\$75,000.00
CONNECTICUT	
American Indian Archaeological Institute Washington	\$32,183.00
Danbury Scott-Fanton Museum & His. Soc. Danbury	\$6,634.00
Florence Griswold Museum Old Lyme	\$18,190.00
Mark Twain Memorial Hartford	\$27,331.00
New Britain Youth Museum New Britain	\$10,000.00
Peabody Museum of Natural History New Haven	\$75,000.00
Thames Science Center New London	\$21,600.00
Yale Center for British Art New Haven	\$75,000.00
Yale University Art Gallery New Haven	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
DELAWARE	
Hagley Museum Wilmington	\$75,000.00
Historical Society of Delaware Wilmington	\$43,457.00
Winterthur Museum Winterthur	\$75,000.00
FLORIDA	
Bass Museum of Art Miami Beach	\$75,000.00
Community Gallery of Art, Gainesville Gainesville	\$12,647.00
Deland Museum Deland	\$16,000.00
Jacksonville Museum of Arts & Sciences Jacksonville	\$60,000.00
Museum of Arts and Sciences Daytona Beach	\$45,164.00
Museum of Science, Miami Miami	\$75,000.00
Orlando Science Center, Inc. Orlando	\$56,743.00
GEORGIA	
Albany Museum of Art Albany	\$20,406.00
Chattahoochee Valley Art Association LaGrange	\$8,469.00
Georgia Southern Museum Statesboro	\$4,918.00
Museum of Arts and Sciences Inc., Georgia Macon	\$31,654.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Savannah Science Museum Savannah	\$26,896.00
Telfair Academy of Arts & Sciences Savannah	\$41,903.00
HAWAII	
Bernice P. Bishop Museum Honolulu	\$75,000.00
Mission Houses Museum Honolulu	\$34,336.00
Waikiki Aquarium Honolulu	\$69,482.00
IDAHO	
Boise Gallery of Art Boise	\$41,531.00
Latah County Historical Society Moscow	\$6,200.00
ILLINOIS	
Adler Planetarium Chicago	\$75,000.00
Cabin Nature Program Center Wood Dale	\$7,107.00
Chicago Architecture Foundation Chicago	\$61,055.00
Chicago Historical Society Chicago	\$75,000.00
Chicago Zoological Park Brookfield	\$75,000.00
Ellwood House Museum DeKalb	\$6,300.00
Elmhurst Historical Museum Elmhurst	\$17,967.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Field Museum of Natural History Chicago	\$75,000.00
Frank Lloyd Wright Home and Studio Oak Park	\$47,823.00
Irons Oaks Environmental Center Homewood	\$4,680.00
John G. Shedd Aquarium Chicago	\$75,000.00
Krannert Art Museum Champaign	\$44,888.00
Lakeview Museum of Arts & Sciences Peoria	\$74,312.00
Lincoln Log Cabin State Historic Site Lerna	\$12,505.00
Lincoln Park Zoological Gardens Chicago	\$75,000.00
McLean County Historical Society Bloomington	\$17,346.00
Miller Park Zoo Bloomington	\$22,800.00
Morton Arboretum Lisle	\$75,000.00
Naper Settlement Naperville	\$16,277.00
West Chicago Historical Museum West Chicago	\$8,160.00
INDIANA	
Allen County-Fort Wayne Historical Fort Wayne	\$13,692.00
Auburn Cord Duesenberg Museum Auburn	\$38,780.00
Ball State University Art Gallery Muncie	\$30,885.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Children's Museum, Indianapolis Indianapolis	\$75,000.00
Conner Prairie Pioneer Settlement Nobleville	\$71,868.00
Fort Wayne Museum of Art Fort Wayne	\$45,288.00
Mesker Park Zoo Evansville	\$50,000.00
Pres. Benjamin Harrison Home Indianapolis	\$10,000.00
Sheldon Swope Art Gallery Terre Haute	\$15,500.00
IOWA	
Charles H. MacNider Museum Mason City	\$20,159.00
Grout Museum of History & Science Waterloo	\$13,900.00
Putnam Museum Davenport	\$35,702.00
Sioux City Art Center Sioux City	\$38,342.00
Vesterheim Norwegian-American Museum Decorah	\$35,000.00
KANSAS	
Fort Hays State Museums Hays	\$11,736.00
Museum of Anthropology, Univ. of Kansas Lawrence	\$14,832.00
Salina Art Center, Inc. Salina	\$5,000.00
Sedgwick County Zoo Wichita	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Spencer Museum of Art Lawrence	\$61,228.00
Watkins Community Museum Lawrence	\$8,890.00
KENTUCKY	
Louisville Art Gallery Louisville	\$18,469.00
Louisville Zoological Garden Louisville	\$75,000.00
Museum of History And Science Louisville	\$75,000.00
LOUISIANA	
Audubon Park & Zoological Garden New Orleans	\$75,000.00
Magnolia Mound Plantation Baton Rouge	\$5,000.00
MAINE	
Maine Maritime Museum Bath	\$50,237.00
Penobscot Marine Museum Searsport	\$13,563.00
Portland Museum of Art Portland	\$30,195.00
Seashore Trolley Museum Kennebunkport	\$27,193.00
MARYLAND	
Audubon Naturalist Society Chevy Chase	\$45,000.00
Baltimore Museum of Industry Baltimore	\$21,000.00
Baltimore Public Works Museum Baltimore	\$4,644.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Calvert Marine Museum Solomons	\$37,760.00
Chesapeake Bay Maritime Museum St. Michaels	\$55,000.00
Maryland Academy of Sciences Baltimore	\$75,000.00
Maryland Historical Society Baltimore	\$75,000.00
National Aquarium in Baltimore Baltimore	\$75,000.00
Walters Art Gallery Baltimore	\$75,000.00
MASSACHUSETTS	
Andover Historical Society Andover	\$9,268.00
Berkshire County Historical Society Pittsfield	\$7,719.00
Berkshire Museum Pittsfield	\$44,932.00
Beverly Historical Society And Museum Beverly	\$5,000.00
Boston Children's Museum Boston	\$75,000.00
Brockton Art Museum-Fuller Memorial Brockton	\$42,868.00
Chesterwood Stockbridge	\$25,359.00
Concord Antiquarian Museum Concord	\$38,961.00
Danforth Museum Framingham	\$32,749.00
Drumlin Farm Education Center Lincoln	\$50,840.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Fitchburg Art Museum Fitchburg	\$24,142.00
Harvard University Art Museums Cambridge	\$75,000.00
Historic Deerfield, Inc. Deerfield	\$75,000.00
Historical Society of Old Newbury Newburyport	\$7,371.00
Hitchcock Center for Environment Amherst	\$12,000.00
John Woodman Higgins Armory Museum Inc. Worcester	\$45,850.00
Laughing Brook Education Center Hampden	\$28,000.00
Museum of American Textile History North Andover	\$70,871.00
Museum of Fine Arts, Boston Boston	\$75,000.00
Museum of Fine Arts, Springfield Springfield	\$75,000.00
Museum of Our National Heritage Lexington	\$75,000.00
Museum of Science, Boston Boston	\$75,000.00
New England Aquarium Boston	\$75,000.00
New England Wild Flower Soc., Inc. Framingham	\$37,123.00
Old Colony Historical Society Taunton	\$7,700.00
Old Sturbridge Village Sturbridge	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Paul Revere House Boston	\$22,225.00
Peabody Museum of Salem Salem	\$75,000.00
Peabody Museum, Harvard University Cambridge	\$58,022.00
Plimoth Plantation, Inc. Plymouth	\$75,000.00
Quincy Historical Society Museum Quincy	\$11,920.00
South Shore Natural Science Ctr. Norwell	\$18,865.00
Springfield Science Museum Springfield	\$64,611.00
Thornton W. Burgess Society East Sandwich	\$54,854.00
MICHIGAN	
Ann Arbor Hands-On Museum Ann Arbor	\$13,700.00
Art Center of Battle Creek Battle Creek	\$23,000.00
Cranbrook Institute of Science Bloomfield Hills	\$75,000.00
Impression 5 Museum Lansing	\$62,994.00
Iron County Museum Caspian	\$5,000.00
Kalamazoo Nature Center, Inc. Kalamazoo	\$58,892.00
Lake Michigan Maritime Museum South Haven	\$7,780.00
Michigan Space Center Jackson	\$14,809.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Museum Ship Valley Camp Sault Ste. Marie	\$24,529.00
Museum of Art at University of Michigan Ann Arbor	\$59,373.00
Museum of Arts and History, Mich. Port Huron	\$16,253.00
MINNESOTA	
Gibbs Farm Museum St. Paul	\$18,192.00
Minneapolis Institute of Arts Minneapolis	\$75,000.00
Otter Tail County Historical Society Fergus Falls	\$14,024.00
Roseau County Hist Museum & Inter Center Roseau	\$5,000.00
Walker Art Center Minneapolis	\$75,000.00
MISSISSIPPI	
Yazoo Historical Museum Yazoo City	\$5,000.00
MISSOURI	
First Street Forum St. Louis	\$14,218.00
Laumeier Sculpture Park St. Louis	\$20,000.00
Missouri Botanical Garden St. Louis	\$75,000.00
Museum of Art and Archaeology Columbia	\$39,697.00
Museum of the Ozarks, Inc. Springfield	\$6,876.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Saint Louis Art Museum St Louis	\$75,000.00
St. Louis Zoological Park St Louis	\$75,000.00
MONTANA	
Hockaday Center for the Arts Kalispell	\$14,500.00
Museum of the Rockies Bozeman	\$37,449.00
Yellowstone Art Center Billings	\$26,477.00
NEBRASKA	
Cass County Historical Society Museum Plattsmouth	\$4,400.00
Folsom Childrens Zoo & Botanical Garden Lincoln	\$35,000.00
Omaha Children's Museum Omaha	\$29,179.00
Sheldon Memorial Art Gallery Lincoln	\$44,473.00
NEW HAMPSHIRE	
Currier Gallery of Art Manchester	\$63,265.00
Science Center of New Hampshire Holderness	\$18,000.00
Strawbery Banke, Inc. Portsmouth	\$53,549.00
NEW JERSEY	
Environmental Education Center Basking Ridge	\$33,000.00
Historical Society of Princeton Princeton	\$7,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Jane Voorhees Zimmerli Art Museum New Brunswick	\$62,000.00
New Jersey State Museum Trenton	\$75,000.00
Poricy Park Middletown	\$19,695.00
NEW MEXICO	
Harwood Foundation Taos	\$16,532.00
Lincoln County Heritage Trust Lincoln	\$23,688.00
Millicent Rogers Museum, Inc. Taos	\$35,708.00
Palace of the Governors Santa FE	\$50,000.00
Univ. Art Museum Univ. of New Mexico Albuquerque	\$18,922.00
NEW YORK	
1890 House Museum Cortland	\$11,990.00
American Craft Museum New York	\$54,032.00
American Museum of Natural History New York	\$75,000.00
Arnot Art Museum Elmira	\$32,500.00
Artists Space Inc. New York	\$36,168.00
Asia Society Gallery New York	\$31,435.00
Brainerd Art Gallery Potsdam	\$15,697.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Bronx Museum of the Arts Bronx	\$56,069.00
Bronx Zoo and New York Aquarium Bronx	\$75,000.00
Brooklyn Botanic Garden Brooklyn	\$75,000.00
Brooklyn Children's Museum Brooklyn	\$75,000.00
Buffalo & Erie County Historical Society Buffalo	\$42,940.00
Buscaglia-Castellani Art Gallery Niagara Falls	\$16,499.00
Chapman Historical Museum Glens Falls	\$16,096.00
Chemung County Historical Society Elmira	\$24,878.00
Clinton County Historical Museum Plattsburg	\$5,000.00
Columbia County Historical Society, NY. Kinderhook	\$8,200.00
Constable Hall Constableville	\$5,000.00
Cortland County Historical Society Cortland	\$10,000.00
Cottage Lawn Oneida	\$13,398.00
Delaware County Historical Association Delhi	\$9,281.00
Dewitt County Hist. Museum Inc. Ithaca	\$11,140.00
Discovery Center of Science & Technology Syracuse	\$14,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Drawing Center New York	\$23,310.00
Fenton Historical Society Jamestown	\$14,952.00
Fraunces Tavern Museum New York	\$34,339.00
Gallery of Henry Street Settlement New York	\$5,000.00
Geneva Historical Society Geneva	\$10,727.00
Granger Homestead Society, Inc. Canadaigua	\$9,798.00
Guild Hall, Inc. East Hampton	\$27,089.00
Hallwalls Buffalo	\$15,942.00
Herbert F. Johnson Museum of Art Ithaca	\$75,000.00
Hudson River Maritime Center Kingston	\$11,189.00
Huntington Historical Society Huntington	\$25,395.00
International Center of Photography New York	\$75,000.00
Jewish Museum New York	\$75,000.00
Joe & Emily Lowe Art Gallery Syracuse	\$13,000.00
Kent Delord House Museum Plattsburgh	\$5,000.00
Landmark Society of W. New York Rochester	\$11,397.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Long Island Historical Society Brooklyn	\$31,500.00
Metropolitan Museum of Art New York	\$75,000.00
Mus. of Bronx History & E.A. Poe Cottage Bronx	\$37,947.00
Museum of Broadcasting New York	\$75,000.00
Museum of Holography New York	\$43,500.00
Museum of Modern Art New York	\$75,000.00
Museums at Stony Brook Stony Brook	\$70,295.00
National Women's Hall of Fame, Inc. Seneca Falls	\$8,857.00
New Museum of Contemporary Art New York	\$75,000.00
New York Botanical Garden Bronx	\$75,000.00
Onondaga County Parks Department Museum Liverpool	\$50,000.00
Ontario County Historical Society (Museum) Canandaigua	\$12,396.00
Pelham Art Center Pelham	\$8,800.00
Pierpont Morgan Library New York	\$75,000.00
Potsdam Public Museum Potsdam	\$5,000.00
Raynham Hall Oyster Bay	\$5,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Rensselaer County Historical Society Troy	\$9,400.00
Richardson-Bates House Museum Oswego	\$11,024.00
Roberson Memorial, Inc. Binghamton	\$75,000.00
Saratoga County Historical Society Ballston Spa	\$8,250.00
Silas Wright House and Museum Canton	\$9,106.00
Sleepy Hollow Restorations, Inc. Tarrytown	\$75,000.00
Sonnenberg Gardens Canandaigua	\$64,774.00
Thousand Islands Shipyard Museum Clayton	\$16,751.00
Town of Yorktown Museum Yorktown Heights	\$5,000.00
Whaling Museum Society Cold Spg. Harbor	\$7,679.00
Whitney Museum of American Art New York	\$75,000.00
NORTH CAROLINA	
Blount-Bridgers House Tarboro	\$5,000.00
Green Hill Center For North Carolina Art Greensboro	\$11,646.00
Greenville Museum of Art Greenville	\$5,580.00
Hiddenite Center, Inc. Hiddenite	\$21,049.00
Historic Bethabara Park Winston-Salem	\$8,718.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Morehead Planetarium Chapel Hill	\$39,000.00
Mountain Heritage Center Cullowhee	\$8,300.00
Museum of Man Wake Forest University Winston-Salem	\$18,023.00
Nags Head Woods Ecological Preserve Kill Devil Hills	\$8,681.00
New Hanover County Museum Wilmington	\$27,740.00
North Carolina Botanical Garden Chapel Hill	\$35,160.00
Old Salem, Inc. Winston Salem	\$75,000.00
Waterworks Gallery Salisbury	\$9,905.00
Western North Carolina Nature Center Asheville	\$31,450.00
OHIO	
Akron Art Museum Akron	\$59,407.00
Akron Zoo Akron	\$30,000.00
Butler Institute of American Art Youngstown	\$52,804.00
Canton Art Institute Canton	\$37,505.00
Center of Science and Industry Columbus	\$75,000.00
Cleveland Health Education Museum Cleveland	\$75,000.00
Cleveland Museum of Art Cleveland	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Contemporary Arts Center Cincinnati	\$54,269.00
Dayton Museum of Natural History Dayton	\$57,543.00
George P. Crosby Gardens Toledo	\$34,534.00
Inniswood Botanical Garden & Nature Pr. Westerville	\$23,821.00
Miami University Art Museum Oxford	\$32,960.00
Montgomery County Historical Society Dayton	\$18,784.00
Ohio Historical Society Columbus	\$75,000.00
Springfield Art Center Springfield	\$22,186.00
Summit County Historical Society Akron	\$9,583.00
OKLAHOMA	
Fenster Gallery of Jewish Art Tulsa	\$5,116.00
Institute of the Great Plain Lawton	\$29,864.00
Norman & Cleveland Co. Historical Museum Norman	\$5,000.00
Stovall Museum of Science and History Norman	\$75,000.00
OREGON	
Coos County Historical Museum North Bend	\$5,000.00
Douglas County Museum Roseburg	\$19,496.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Horner Museum Corvallis	\$18,680.00
Oregon Historical Society Portland	\$75,000.00
Pittock Mansion Portland	\$17,500.00
Portland Art Museum Portland	\$75,000.00
Willamette Science and Technology Center Eugene	\$9,081.00
PENNSYLVANIA	
Academy of Natural Sciences Philadelphia	\$75,000.00
Brandywine River Museum Chadds Ford	\$75,000.00
Canal Museum Easton	\$19,839.00
Drake Well Museum Titusville	\$34,400.00
Ebenezer Maxwell Mansion Philadelphia	\$5,000.00
Eckley Miners' Village Weatherly	\$31,000.00
Erie Zoo Erie	\$51,768.00
Everhart Museum Scranton	\$30,120.00
Fonthill Museum Doylestown	\$9,482.00
Fort Ligonier Memorial Foundation Ligonier	\$29,306.00
Freedman Gallery Reading	\$11,108.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Graeme Park Morsham	\$9,475.00
Hershey Museum of American Life Hershey	\$35,000.00
Historic Bethlehem, Inc. Bethlehem	\$27,942.00
Historic Fallsington, Inc. Fallsington	\$11,045.00
Historical Society of Berks County Reading	\$18,386.00
Historical Society of York County York	\$25,895.00
Institute of Contemporary Art, Philadelphia Philadelphia	\$75,000.00
Lehigh County Historical Society Allentown	\$44,045.00
Moore College of Art Gallery Philadelphia	\$8,052.00
Morris Arboretum Philadelphia	\$75,000.00
Museum of Scientific Discovery Harrisburg	\$42,800.00
Nat. Assn. - Watch & Clock Collectors Museum Columbia	\$15,143.00
National Museum of American Jewish History Philadelphia	\$45,000.00
North Museum Lancaster	\$15,436.00
Pennsbury Manor Morrisville	\$54,089.00
Pennsylvania Academy of the Fine Arts Philadelphia	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Pennsylvania Lumber Museum Galeton	\$14,183.00
Philadelphia Museum of Art Philadelphia	\$75,000.00
Pittsburgh Aviary-Conservatory Pittsburgh	\$68,514.00
Pittsburgh Children's Museum Pittsburgh	\$38,475.00
Railroad Museum of Pennsylvania Strasburg	\$38,900.00
Reading Public Museum & Art Gallery Reading	\$53,747.00
Rosenbach Museum and Library Philadelphia	\$35,777.00
Scranton Anthracite Museum Scranton	\$29,500.00
Southern Alleghenies Museum of Art Loretto	\$15,000.00
Stephen C. Foster Memorial Pittsburgh	\$12,897.00
University Museum, Univ. of Pennsylvania Philadelphia	\$75,000.00
Valley Forge Historical Society Valley Forge	\$14,024.00
Westmoreland-Fayette Historical Society Scottdale	\$8,968.00
Woodmere Art Museum Philadelphia	\$15,000.00
Wyck Association Philadelphia	\$5,866.00
Wyoming Historical & Geological Society Wilkes-Barre	\$10,708.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
RHODE ISLAND	
Children's Museum of Rhode Island Pawtucket	\$24,986.00
Haffenreffer Mus. of Anthropology Bristol	\$17,282.00
Museum of Art, RI School of Design Providence	\$69,626.00
Rhode Island Historical Society Providence	\$62,561.00
Slater Mill Historic Site Pawtucket	\$16,599.00
SOUTH CAROLINA	
Charleston Museum Charleston	\$75,000.00
McKissick Museums, U. S. C. Columbia	\$44,495.00
Riverbanks Zoological Park Columbia	\$75,000.00
SOUTH DAKOTA	
Dacotah Prairie Museum Aberdeen	\$8,700.00
Mitchell Prehist. Indian Village Mitchell	\$6,561.00
Shrine to Music Museum Vermillion	\$21,084.00
Siouxland Heritage Museums Sioux Falls	\$34,057.00
W. H. Over Museum Vermillion	\$18,999.00
TENNESSEE	
Children's Museum of Oak Ridge, Inc. Oak Ridge	\$12,475.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Cumberland Museum & Science Center Nashville	\$75,000.00
James K. Polk Ancestral Home Columbia	\$6,689.00
Memphis Brooks Museum of Art Memphis	\$75,000.00
Rocky Mount Historical Association Piney Flats	\$14,350.00
Tennessee State Museum Nashville	\$69,350.00
TEXAS	
Archer M. Huntington Art Gallery Austin	\$49,960.00
Austin Nature Center Austin	\$34,996.00
Carson County Square House Museum Panhandle	\$15,000.00
Center for Transportation & Commerce Galveston	\$75,000.00
Crosby County Pioneer Memorial Museum Crosbyton	\$3,250.00
Dallas Museum of Art Dallas	\$75,000.00
Fort Bend County Museum Richmond	\$6,114.00
Gladys Porter Zoo Brownsville	\$75,000.00
John E. Conner Museum Kingsville	\$16,700.00
Laguna Gloria Art Museum Austin	\$75,000.00
Museum of Fine Arts, Houston Houston	\$75,000.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Museum of The Big Bend Alpine	\$19,909.00
Panhandle-Plains Historical Museum Canyon	\$74,915.00
Railroad and Pioneer Museum, Inc. Temple	\$5,000.00
San Antonio Zoological Gardens San Antonio	\$75,000.00
Star of the Republic Museum Washington	\$25,000.00
UTAH	
Hansen Planetarium Salt Lake City	\$75,000.00
Utah Museum of Natural History Salt Lake City	\$51,037.00
VERMONT	
Brattleboro Museum & Art Center Brattleboro	\$22,241.00
Green Mountain Audubon Nat. Ctr. Richmond	\$6,889.00
Sheldon Art Museum Middlebury	\$7,000.00
VIRGINIA	
Anderson Gallery Richmond	\$8,775.00
Ash Lawn Charlottesville	\$40,466.00
Belmont Gari Melchers Memorial Gallery Fredericksburg	\$12,800.00
Carlyle House Historic Park Alexandria	\$12,660.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Colonial Williamsburg Foundation Williamsburg	\$75,000.00
Fort Ward Museum & Historic Site Alexandria	\$15,000.00
John Marshall House Richmond	\$5,000.00
Lafayette Zoological Park Norfolk	\$49,300.00
Museum of the Confederacy Richmond	\$25,911.00
Peninsula Nature & Science Center Newport News	\$48,698.00
Roanoke Museum of Fine Arts Roanoke	\$25,634.00
University Museum, Hampton Hampton	\$5,000.00
Woodrow Wilson Birthplace Foundation, Inc. Staunton	\$25,000.00
WASHINGTON	
Burke Memorial Wash. State Museum Seattle	\$75,000.00
Cheney Cowles Memorial Museum Spokane	\$41,777.00
Clallam County Museum Port Angeles	\$8,962.00
Cowlitz County Historical Museum Kelso	\$5,000.00
Makah Cultural & Research Center Neah Bay	\$6,553.00
Museum of Art, Washington State Univ. Pullman	\$12,772.00
Museum of Flight Foundation Seattle	\$57,164.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
Museum of History and Industry Seattle	\$54,856.00
Northwest Trek Wildlife Park Eatonville	\$75,000.00
Pacific Science Center Seattle	\$75,000.00
Sheehan Gallery Walla Walla	\$5,800.00
Washington Park Arboretum Seattle	\$51,694.00
WASHINGTON D.C.	
Bethune Memorial Museum Washington	\$12,065.00
Folger Shakespeare Library Washington	\$75,000.00
Textile Museum Washington	\$75,000.00
Woodrow Wilson House Museum Washington	\$17,550.00
WEST VIRGINIA	
Huntington Galleries, Inc. Huntington	\$70,630.00
Oglebay's Good Zoo Wheeling	\$47,611.00
WISCONSIN	
Chippewa Valley Museum Eau Claire	\$14,992.00
EAA Aviation Museum Oshkosh	\$75,000.00
Haggerty Museum of Art Milwaukee	\$16,065.00

INSTITUTE OF MUSEUM SERVICES
GRANT AWARDS - FISCAL 85
General Operating Support

STATE AND RECIPIENT -----	AMOUNT -----
International Crane Foundation Baraboo	\$18,200.00
John Michael Kohler Arts Center Sheboygan	\$48,000.00
Manitowac Maritime Museum Manitowoc	\$20,000.00
Milwaukee Co. Zoological Gardens Milwaukee	\$75,000.00
Oneida Nation Museum Oneida	\$5,000.00
Wisconsin Veterans Museums Madison	\$13,600.00
WYOMING	
Wyoming State Museum Cheyenne	\$75,000.00

Senator STAFFORD. Well, that was brevity indeed. And that never offends somebody who grew up a few miles from where Calvin Coolidge was born.

Dr. Boyd, we would be very happy to hear from you.

Dr. BOYD. Thank you, Senator Stafford, and Senator Quayle. We are very grateful to you for your strong support of S. 2164. IMS is very, very important to the museums of the country.

I come to the museum world from the university world, and I am struck about how American museum financing is put together by bailing wire. In the case of Field Museum, where we have a million square feet of space, I spent 2 hours yesterday afternoon, in a debate about how we are going to light that building. We have embarked on a major campaign to reduce the use of energy. Energy is very hard to enlist private support for. We finally concluded that we might either have to close that museum 1 day a week, or else we might have to close down some of the halls, because we simply cannot afford to light it.

Our IMS grant in the past, \$75,000 this year, is essential in terms of operating support. Another example is a colleague of mine in Iowa, in a town of 30,000. He has been very grateful to the IMS because their support has enabled him to piece together a position with some other grants to provide somebody that can install exhibits and also keep records of the permanent collection.

We are also very grateful to IMS and to you for conservation awards. We have 15 million objects in the Field Museum, with the major emphasis on the flora and fauna of this hemisphere. Those objects help make Chicago, second to no place in research in evolutionary biology, museum collection conservation support is vital.

We salute Miss Phillips and her colleagues. We would like to see the enabling legislation also provide for discretionary grants by the director of IMS.

I also want to underscore what Mr. Agresto said about challenge grants. They are critical to museums. In 1950, the Field Museum derived 80 percent of its support from endowment. Today only 18 percent is derived from endowment. We do not feel we can let that endowment percentage slip any further. In the earlier challenge grant which we had, we maintained that increased level of giving, and in effect doubled our annual operating support from annual giving. So that challenge grant not only provided a the capital opportunity, but also helped raise our level of annual support.

Let me say finally that we are anxious to see the ceiling raised on the arts and artifact indemnity act to \$75 million, because a museum such as ours needs to have special exhibits, and it is hard to provide the total financing including all the insurance.

Thank you very much.

[The prepared statement of Dr. Boyd follows:]



American
Association
of
Museums

Testimony
of
Dr. Willard Boyd
of the
Field Museum of Natural History
before the
Subcommittee on Education, Arts and Humanities
United States Senate
concerning the
Reauthorization of the National Foundation on the
Arts and Humanities Act and the Museum Services Act
June 20, 1985

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Mr. Chairman and members of the subcommittee:

My name is Willard Boyd and I am president of the Field Museum of Natural History in Chicago, and a former member of the National Council on the Arts. I appreciate the opportunity to testify before you today in support of the reauthorization of the Institute of Museum Services, the National Endowment for the Humanities and the National Endowment for the Arts, and the Arts and Artifacts Indemnity Program.

I would like to commend the members of this subcommittee and the other cosponsors of S. 1264.

We in the museum community deeply appreciate that this committee has recommended the Institute of Museum Services be reauthorized for five years at adequate appropriations levels. Your firm commitment to the continuation of IMS is extremely important in light of the Administration's recommendation to eliminate the Institute.

As you know, IMS provides general operating and conservation support to museums. Operating support helps defray such costs as security, lighting, climate control and building maintenance. IMS grants help provide overall stability for the most basic operations and programs of a museum. As fundamentally important as this type of private support is to museums, it is the most difficult to raise from private sources.

It is far easier to appeal to contributors for support of an exhibition such as the Art of Cameroon show than it is to raise money to turn on the lights every day. By concentrating on the basic needs of museums, IMS grants have focused much-needed attention on the importance and necessity of adequate funds for operating expenses.

For many of our institutions this operating support is critical. The Charles M. MacKider museum in Mason City, Iowa, for example, has grown continuously during its 20 year history, and is now endeavoring to build a solid endowment base. Currently, director, Richard Leet, was able to patch together IMS operating support with local and state funding to fund a key staff person who is responsible for incoming and outgoing exhibition materials and maintaining records on the museum's permanent collections. This support to Dr. Leet now is the museum's lifeblood.

IMS has also recently begun providing important support for conservation of museum collections. First awarded in fiscal 1984, these grants help museums to deal with the ever-increasing need to properly store and adequately care for their collections. As

keepers of much of our cultural heritage, museums have an obligation to preserve their collections so that future generations will be able to utilize them for basic research and understanding.

At the Field Museum we have over 15.7 million specimens and artifacts. These objects must be stored and properly cared for so that they will not suffer damage or deterioration.

IMS conservation grants are awarded for a wide variety of activities including assessment of conservation needs, conservation of objects, research or training in conservation, and monitoring or upgrading environmental conditions and handling of collections. Conservation grants are available to all types of museums and may support living as well as inanimate collections. Zoos, aquariums and botanical gardens may use IMS funds to propagate rare plants or endangered species of animals. Indeed the conservation grant guidelines even specify that support may be awarded to projects as complex "as the development of an embryo transplant model for the survival of an endangered species."

Last year IMS made 203 conservation grants across the country. The Field Museum received a conservation grant to survey, store and conserve an important collection of Peruvian textiles dating from Pre-Columbian periods. Across town, Chicago's Lincoln Park Zoo was awarded a conservation grant for a behavioral and reproductive study of a rare breed of asian cat. Other grants ranged from improving the folk portraiture collection at Old Sturbridge Village to caring for tropical orchids at Marie Selby Botanical Gardens in Sarasota to improving the storage facilities at the Buffalo Bill Historical Center in Cody, Wyoming. IMS is the only federal agency which all kinds of museums can apply for conservation support. Without this funding, many of these worthy projects could not be undertaken.

As I said earlier in my testimony, S. 1264 is an excellent piece of legislation. But I would like to suggest that the director of IMS should be given the authority to award discretionary Directors Grants. This option is available to the Chairmen of both Endowments, and its success warrants that the director of IMS should have a similar ability to deal with the emergency needs of museums.

I would like to say just a few words about the National Endowment for the Arts and the Humanities.

The Humanities Endowment also supports museums through the Museums and Historical Organizations Program, a part of the Division of General Programs. The program supports interpretive and educational activities aimed at providing the general public with a high level of accessibility to the study and enjoyment of the humanities. The new conservation initiative begun in fiscal 1984 for collections study and management has also helped to preserve and make accessible significant humanities collections for use by scholars and the general public.

In addition to project support, both NEH and NEA also provide museums with an opportunity to improve their long-term, financial stability of the institution through their Challenge Grant programs. As you know, Challenge Grants require a match, three new private dollars for every federal dollar. This support has encouraged museums to launch major fundraising drives to build endowments, improve services and upgrade their facilities. Many times, as a result of a Challenge Grant, the matching dollars an institution receives continue to come in year after year as regular gifts to the museum. In the years since we were awarded and successfully met one of the first challenge grants, the Field Museum's annual operating support from the corporate and foundation community has nearly doubled, and annual renewed support approaches 95 percent.

Finally, I would now like to briefly discuss the Arts and Artifacts Indemnity Program. As you know, 175 exhibitions have been indemnified since the legislation was enacted ten years ago. While providing insurance for hundreds of millions of dollars for such exhibits as the Treasures of the Dresden Museum or Van Gogh at Arles, only one claim for \$100,000 has been filed and certified. The achievement of this program is exceptional, particularly since its cost to the government has been virtually negligible.

When Congress first approved the Indemnity Act in 1975, the aggregate amount of insurance was set at \$250 million. In 1980, it was raised to \$400 million and this year the Administration has requested another increase to \$650 million. Despite these aggregate increases, the indemnity level for each exhibition has remained at \$50 million during the ten year history of the program. In light of the increasing inflation of the value of works of art, I think it is appropriate that the ceiling per exhibition be raised to \$75 million. I would like to remind the committee that the Indemnity Program provides only partial coverage for large exhibitions. The museum must still pay for a substantial amount of private insurance. Such costs may be considerable. The National gallery of Art here in Washington is planning a number of special exhibitions in the next few years whose values will range from \$100 million to \$400 million. Even if the per exhibit indemnity ceiling is raised to \$75 million, the Gallery will still be responsible for providing insurance at a sizeable cost.

Mr. Chairman and members of the subcommittee, I am pleased to have been given the opportunity to testify before this committee and once again I want to commend you, Senator Pell and the other members of the Senate who have consistently given your support to enriching the vital research and learning through the nations' museums.

Senator STAFFORD. Thank you very much, Dr. Boyd, and now we would be very glad to hear from Dr. Notarianni, from the Utah Museum Association, Salt Lake City, and I am sure that your Senators would have liked to be here this morning to introduce you, especially Senator Hatch, the chairman of our full committee, but like every Senator, he is required to be in three places at once today, if he can, and so for that reason he is not here. I welcome you here on his behalf, as well as the subcommittee's.

Dr. NOTARIANNI. Thank you very much, Senator. I might also add that I am the coordinator for the Museum Services Program at the Utah State Historical Society.

I am most appreciative of the opportunity to offer you testimony concerning the reauthorization of the Institute of Museum Services, and the National Endowment for the Arts and the National Endowment for the Humanities. I urge the funding of those programs to at least their current levels.

The Institute of Museum Services has been an effective agency in providing needed funding for a multitude of museum and museum-oriented programs throughout the country. As a "museum" program serving "museums," the IMS is aware of the special needs and problems facing the museum community.

There are two main facets of its programming that deserve mention: First, the IMS offers general operating support that provides funds for the overall operation of museums. This is most often the hardest and most difficult kind of support to generate. It provides for the essentials in allowing museums to perform their daily functions in responding to the needs of the public. In addition, this type of funding often acts as "seed money," leading the way for other assistance in obtaining support. IMS support can offer credibility to a museum's operation, thus, opening other funding opportunities.

Second, the IMS offers special projects funding of which I am most familiar. These special project grants are strictly for museums. The IMS has awarded the Utah State Historical Society four such grants, totaling some \$104,400; 1979, \$19,054; 1980, \$33,835; 1981, \$33,460; 1984, \$18,051.

These funds were utilized primarily to provide technical assistance to Utah's numerous small museums. Daughters of the Utah Pioneers relic halls; local, county and State institutions; and private museums all benefited directly from IMS funding.

Some of the communities containing the approximately 50 museums served were as follows: Salt Lake City, Ogden, Lehi, Mount Pleasant, Payson, American Fork, Cedar City, Heber City, Spanish Fork, Tooele, Orem, Toquerville, Orderville, Moab, Kanab, Vernal, Draper, and Logan.

Workshops and onsite technical assistance visits have provided other museum staffs with detailed information and training on the care of collections, cataloging, conservation, security, exhibit design, publicity, education, and fundraising. Technical pamphlets, books and supplies were also distributed at these visits and meetings.

The need continues as requests still are made for such assistance. In Utah, these smaller museums house the best collection of pioneer period artifacts, and desperately require collections manage-

ment help. For many, IMS funding is the only source of potential support.

Currently, we are engaged in a collections management project, funded by the IMS, to aid us and other small museums in the management of our valuable historical artifacts. We are working specifically with the Tintic Historical Society of Eureka, Utah, a town undergoing particularly hard economic times. This project consists of photographing all artifacts in both collections for a visual record. All artifact catalog sheets are computerized for easier and better collection management. Access to information for exhibits, research and eventually exhibit networking is becoming a reality.

The museum program at the Utah State Historical Society began in 1979, but experienced sustained growth only under IMS funding. During the past several years, the Utah State Legislature has increased its appropriation to the program. IMS funding was directly responsible for our attaining that level of support, both from the legislature and the community at large.

The Museum Assessment Program of the American Association of Museums is made possible for many institutions by IMS funding. These grants allow museums to receive onsite visitations by museum professionals. Coupled with an assessment questionnaire that acts as a self-evaluation of operational goals and needs, the onsite visit provides valuable insights into the overall operation of the institution. One such example is the John Hutchings Museum of Natural History in Lehi, Utah.

The National Endowment for the Arts and the National Endowment for the Humanities also provides us with valuable funding sources. Our exhibit on the Greeks of Utah was made possible, in part, by a \$9,900 planning grant from the NEH to the Peoples of Utah Institute, a private, nonprofit organization who raised additional funds from private sources.

Again, in many cases, grants from Federal agencies provide funding that actually encourages the private sector to contribute to a particular project. We have submitted a planning grant proposal to the NEH for assistance in preparing a permanent interpretative history exhibit on Utah and the Intermountain West. Federal assistance, through the above programs, offers us an important and vital source of financial assistance.

These funding sources offer grants on a noncompetitive basis. The IMS programs offer funding opportunities on an equal basis to all types of museums. This produces initiatives for self improvement to strengthen competitiveness. In the Endowment programs, funding is such that they can offer direct staff input and consultation in strengthening proposals and making suggestions to add to an institution's ability to compete against others. With adequate funding, the IMS could offer this as well, adding to its total effectiveness.

The IMS has responded to the basic museum needs of collections management, conservation, publication programs, and general operation concerns. Within this support for the museum community by an agency specifically designed to aid these institutions, museums as a group can enhance their ability to respond to common needs and concerns. I strongly urge you to recommend the reauthorization of the Institute of Museum Services, and the National

Endowment for the Arts, and the National Endowment for the Humanities.

[The final report, Institute of Museum Services, and Dr. Notarianni's responses to questions submitted by Seantor Hatch follow:]

Utah State History Museum
Utah State Historical Society

Final Report
Institute of Museum Services
Special Projects Grants
1979 - 1983

by

Ann L. Brookhyser
Curator of Collections

OCTOBER 1979 - DECEMBER 1980

The Utah State History Museum received a grant from the Institute for Museum Services to implement a technical assistance program. The aim of the program was to give expert help to people in small history museums in Utah who may not have any knowledge in the field.

Brook Bowman and Mary Gesicki were hired in the first year of the grant. Chad Smith was hired with an NEH grant as a graphic designer for the Society, but he also worked with Brook and Mary. I have gathered all letters and papers which document the work they did and attached it to this report. The Museum's quarterly report for April, May, and June, 1980, listed the museums which were assisted that first year. They were: St. George DUP; Wheeler Historic Farm; the Kearns's Mansion; Utah Division of Fine Arts; and American Fork DUP.

Brook and Mary catalogued the furnishings in the Kearns Mansion. This was done to identify the artifacts belonging to the Utah State Historical Society from the ones belonging to the Kearns Mansion. A copy of the catalog sheets are in the Museum office.

They helped the Utah Division of Fine Arts in cataloging paintings and other art work.

Brook, Mary, John Bourne, and Chad Smith spent four days at the St. George DUP assisting them in cataloging and protecting their collection. They conducted a room-by-room survey of the museum, evaluating the condition of each artifact and recommending solutions. They started the DUP ladies on cataloging the collection, showing them how to catalog and mark each object. Chad Smith worked with them on exhibit ideas and John M. Bourne surveyed their security needs and the environmental conditions in the building. Amelia Wilcox, Relic Custodian, bought UV filtering sheets for the windows. This helped noticeably as there was quite a fading problem with some of the textiles.

At American Fork DUP, Brook and Mary helped Gloria Scovill, Relic Custodian, with cataloging her collection. Gloria trained some of her members and finished the cataloging. Brook taught them how to clean their photo collection. Many were in desperate need of conservation. They changed all the backings to acid-free boards. Mary designed an exhibit plan for the museum.

At Wheeler Historic Farm, Brook and Mary started cataloging the collection. Chad Smith advised Dr. Glen Humphreys on outdoor exhibits.

Reports were written for Wheeler Historic Farm, American Fork DUP, and St. George DUP. These reports contain what had been discussed and recommended during the visits. A copy of these reports are on file at the Museum office.

Brook Bowman left the Society on August 15, 1980 to work at the LDS Church Arts and Sites Division. Mary Gesicki left on August 27, 1980 to work at the Museum of Natural History, University of Utah.

Brook and Mary were hired after the grant had started in 1979. The two new curators were not hired at the beginning of the second grant so each year an extension is granted so the museum can get the benefit of a full year of funding.

FEBRUARY 1981 - JANUARY 1982

Ann Brookhyser and Dennis Chapman were hired in February 1981. We sent out a letter offering our services to the museums on the Utah Museums Association mailing list. Copies of letters, press releases, and quarterly reports which mention our program are attached.

We waited for museums to call us, we did not actively seek them out. This system worked well. Brook and Mary had already laid some of the ground work and after the initial letter, we received many requests. We announced our availability and explained our program at the DUP National Seminar and the Utah Museums Association Annual Meeting. Word of mouth helped too, especially with the state parks and the DUPs. We expanded our mailing list with each meeting we attended.

After we were contacted by a museum, we set up an appointment. Our usual plan was to visit the museum to see what needed to be done and then set up another appointment. We did this because often the people we dealt with didn't know what kind of help they needed. If the museum was more than a few hours drive away we would take all our equipment with us and improvise on the spot.

We found that most museums we assisted were Daughters of Utah Pioneer Relic Halls. The relic halls were started in the 1940's when the DUP president, Kate Carter, asked her members to collect artifacts from Utah's pioneer era. Collectively, the result is one of the best pioneer collections in the nation. Individually, each camp collected its artifacts and put them in a building, usually a log cabin, and locked the door. Consequently, their museums and artifacts are in desperate need of attention. Many of these women feel that the collection is theirs and no one else should be able to see it. We encouraged them to think of the collection as belonging to the people of Utah. As custodians of the collections they should pass it on to their successors in the same condition they received it in.

Dennis and I put together a three hour program covering areas of most importance to these museums. We covered cataloging methods, conservation, environmental conditions, and security.

Having a prepared program was invaluable, especially in the summer and fall when we were doing two to three visits a week. The program could be adapted to any museum quite easily. Dennis had enough experience in other areas of museum work that he could improvise when needed.

We used the Museum's numbering system as a example when we discussed cataloging. If they already used a numbering system we showed them how to catalog using that system. Our system of cataloging consists of filling out a catalog sheet with pertinent information about the object and marking the object with the accession number. We stressed the importance of cataloging the collection and the need for accurate record keeping. This was especially true for the DUP's because some of them did not know what was in their collection. Accurate records also help identify stolen objects. Most of the people we visited recognized the importance of cataloging but were limited by age, money, or manpower.

We discussed the environment in the museum and how it affects the artifacts. We covered heat, air conditioning, light, humidity, insects, and security. We tried to tailor this to their specific building.

About half way through the year we started using a slide show about the effect of the museum's environment on its artifacts. The content was very general and it was necessary to sort out what was applicable to each museum. It started people thinking about an area of museum work that is often neglected.

Since neither Dennis nor I had much conservation experience, the conservation tips we gave were for prevention of problems. We wanted to make them aware of situations which could result in damage to artifacts. Many of the people had no idea that the pins and tacks they were using to attach labels were damaging the objects. The cause of this was usually a lack of knowledge.

The question and answer period was the time to discover other problems. We sometimes had to schedule another trip.

The amount of time and energy needed to catalog the collection often prevented people from starting. We always offered to come back and help. This often lead to a second visit where we would work with them cataloging their collection.

We followed this program at most of the museums we visited. We found the majority of the museums in Utah were at the same level of development. However, there were some which were more advanced, such as the McCurdy Doll Museum in Provo and the American Fork DUP. The curators at the state parks were also more experienced. They usually had specific problems to be solved. It was easier to help them because they were already working from a certain level of expertise. They also could look at their collection objectively.

After each visit, we wrote a report containing everything we had discussed and recommended at the visit. A copy was sent to the subject museum, a copy was kept in the Museum's files, and a copy was sent to IMS in Washington, D.C.

We assisted 21 museums that year. Half of those we visited more than once. I have attached a list of the museums we visited in 1981-82 and what we did there.

All through the year we assisted the Peoples of Utah Institute in planning the "Greeks of Utah" exhibit. Dennis and I picked up and cataloged all the donated artifacts. We helped construct the cases for the exhibit. Helen Papanikolas wrote the labels and we edited them.

In between technical assistance visits, especially in the winter, we started cataloging the Society's collection. We set up the storage area and organized the artifacts according to the materials they were made of. We cataloged a portion of the collection.

We organized and conducted three workshops. These were free to the museums on our mailing list.

May 16, 1981. This workshop covered some of the common concerns among the museums in Utah. Cataloging, environmental concerns, conservation, and security. John Bourne discussed legal problems for museums.

Nine people attended the workshop. We handed out free to the participants: seven technical leaflets, cataloging information, acid-free folders, and UV light shields.

Many of the participants had already heard our spiel but the most valuable part was John's discussion of legal problems. He had just returned from a legal conference and had good advice about liability, appraisals, and selling the collection.

August 22, 1981. We gave two workshop sessions during the Society's Annual meeting. The first session was on conservation and care of textiles. Brook Bowman, conservator for the LDS Church, conducted the workshop. We had many people from outside the museum community attend this meeting.

The second workshop was on exhibit planning. Dennis and I discussed the initial planning for an exhibit.

There was a total of 24 people attending both workshops.

June 6, 1981. Dennis and I were asked to participate in the National DUP Seminar. We used information from our general program. This meeting included all the relic custodians from the DUP's in the nation. Many from other states wanted us to help them. We could see the value of having this type of program in every state.

TECHNICAL ASSISTANCE VISITS 1981-82

1/12/82	McCurdy Doll Museum, Provo	Grant writing
1/28/82	Wheeler Historic Farm	Two visits, one to gather information to finish Brook and Marys report. The second to discuss exhibits and outdoor interpretation.
3/16/81	Richmond DUP	First visit to advise them what we could help them with. We were supposed to return but an appointment was never made. Their building was always too cold to work in.
3/12/81	Levan DUP	Discussed security, building upkeep, and labels.
3/14/81	Wasatch Academy, Mt. Pleasant	Discussed historic building project.
5/6/81	Heber City DUP	General Program show
5/21/81	American Fork DUP	Helped hang and arrange photographs.
4/3/81	Ephraim Pioneer Park	General Program, security, park interpretation, grants.
6/4,11/81 7/30,8/27, 9/10/81	American Fork DUP	Labeling, exhibit design, school presentations, care and feeding of volunteers, and exhibit slide show.
6/15-16/81	Iron Mission State Park, Cedar City	General Program show
6/17-18/81	Moab Museum	General Program show
6/24/81	Brigham City Gallery and DUP	General Program show
6/29/81	Pioneer Memorial Museum	General Program show
7/6/81	Springville DUP	General Program show
7/8/81	Tooele DUP	General Program show
7/14/81	Orderville DUP	General Program show, and we discussed fundraising.
7/15/81	Kanab DUP	General Program show

FEBRUARY 1982 - FEBRUARY 1983

We sent another letter out to our mailing list notifying them that the grant had been renewed and we were available for another year. Copies of documentation have been attached. Copies of reports sent to each museum are on file in the Museum office.

We continued to offer our general program show to museums which had not been visited the year before. But we tried to give the groups we had visited something new. We developed a slide show on the "Greeks of Utah" exhibit. We used the slide show as a vehicle to discuss possible application of these techniques to each museum. It also worked as a catalyst for ideas of possible exhibits.

We didn't start our visits until March 1982 because we were involved in the "Greeks of Utah" exhibit.

We were given a raise which made our salaries more competitive with other curators in the field. However, because of that, Dennis Chapman was terminated in September. Dennis took a new job as a curator for the Fort Caspar Historic Site in Casper, Wyoming. Also, I was able to attend the Western Museums Conference Annual meeting in Santa Barbara.

We organized two workshops. These workshops were offered free of charge to the museums on our mailing list.

The first was on Museum Education. We invited three speakers: Tricia Smith, Curator of Education for Pioneer Trail State Park; Shirley Ann Cox, Curator of Education for the LDS Church Museum of History and Art; and Judy Dykman, History teacher at Churchill Junior High School. It was held during the USHS Annual Meeting. 24 people attended. Tricia discussed the education program for school children at the park. She talked about the scheduling problems she has because the park is open in the spring and fall and the schools cover that part of Utah history in the winter. She brought along one of the guides to demonstrate the games they play with the kids.

Shirley talked about a suitcase exhibit she helped to put together in New Mexico. She brought along slides and other informational material.

Judy discussed what she as a teacher expects when she takes a group to a museum. She received the most response because often museum folk don't think about the scheduling problems of a teacher when developing their education programs.

For the second workshop we wanted to bring in a speaker from outside the state. We had written it into the grant to provide travel money for a speaker and also travel money for participants.

We asked Robert Stark, Museums Administrator for the Oregon Historical Society to be our speaker. He agreed to conduct a one day workshop on exhibit planning. We limited the attendance to 25 people.

He discussed the elements that go into the finished exhibit, such as, lighting, labels, glass or plexi, interior design of the case, physical structure of the case and of the entire exhibit, use of color, and the use of sounds and the senses. Many of the participants brought up problems they encounter in their exhibits. These were discussed by Bob and by the participants.

Some of the ideas Bob discussed had been discussed by Dennis and I during our visits but they seemed to carry more impact when he said them.

A recommendation. If there is ever the money to do it, have a week long workshop and bring in several experts. The need is there and Dennis and I have seen the great response to just the little that we do.

I spoke at another DUP Seminar a while ago and the response was absolutely overwhelming. There is a noticeable difference between this seminar and the first one we attended in that their knowledge has increased. So I think there is a real need to have a technical assistance program which would be available to these museums.

We applied for another IMS grant to fund a curator to finish cataloging the Society's collection and to maintain a limited technical assistance program but it was turned down.

The technical assistance program is now terminated. We have assisted 45 museums in the 3 year period. There have been approximately 20 phone consultations in that same period. (We did not keep track of those.) 82 people attended the workshops we held.

TECHNICAL ASSISTANT VISITS 1982-83

4/7/82	Pioneer Trail State Park	Discussed museum
4/14/82	Ogden Union Station	Discussed light problem
4/15/82	Pioneer Memorial Museum	Cataloging
4/21,29/82	Hutchings Museum, Lehi	General Program show
4/26/82	Wasatch Academy, Mt. Pleasant	Visited to check on progress of restoration of rooms.
4/28/82	Sandy Historical Society	Cataloging and exhibit planning
5/17/82	Payson DUP	General Program
5/24/82	American Fork DUP	exhibit slide show and the care of visitors
5/25/82	Spanish Fork DUP	Cataloging
6/9/82	Iron Mission State Park	Exhibit slide show
6/10/82	Beaver DUP	General Program
6/2/82	Mt Pleasant DUP	General Program
5/26/82	Payson DUP	Exhibit slide show
6/3/82	McCurdy Doll Museum	Check on progress
6/17/82	Orem Heritage Center	Exhibit slide show
7/30/82	Lagoon/Pioneer Village	Cataloging
8/2/82	Tooele County Museum	Discussed restoration project for depot and plan for the museum.
8/5/82	Springville Relief Society	Preservation & Care of Antiques
8/9/82	Park City Historical Society	Exhibit slide show
8/3/82	Draper Historical Society	General Program show
9/23-24/82	Parowan Historic District	Discussed district project with project director, also met with the DUP and recommended what could be done.
10/29/82	J.D. Mortenson-Toquerville	Discussed project of converting old winery into family museum. May meet with family later.
11/20/82	Tooele County Museum	Discussed project, met with committee

7/16/81	Anasazi Indian Village, Boulder	Discussed museum program
7/21/81	Orem Heritage Center	General Program
9/3,9/81	Springville DUP	Environment and the Museum slide show
9/23/81	Tooele DUP	Cataloging
10/28/81	Orem Heritage Center	Cataloging
10/19/81	Ogden DUP	General Program
11/2/81		
11/16/81	Dinosaur Natural History Museum, Vernal	Discussed museum
3/18/82	Pleasant Grove DUP	Surveyed museum, offered to come back for General Program show but no response.
All year	Peoples of Utah Institute	Assisted them with planning and constructing exhibit. Cataloged artifacts, edited labels.

6/12/83	Hyrum Museum	Exhibit planning and future expansion.
1/17/83	Wasatch Mtn State Park	Exhibit ideas.
2/24/83	Logan DUP	General Program show
All year	Peoples of Utah Institute	Constructed and mounted the "Greeks of Utah" exhibit.

from Sister Hatch

Questions for Phillip Notarianni, Utah Museum Association:

1. In your written statement, with respect to the Institute of Museum Services (IMS) General Operating Support program, you claim that the "hardest and most difficult kind of support to generate" is for the "overall operation of museums." Why is that kind of support so difficult to generate?
2. Why is operating support so difficult to generate from private sources?
3. How do Utah's social history museums - in particular of the early settlers - compare with those of the same type in other Western states? With those of the same type in the rest of the nation?
4. You state in your testimony that in Utah the "smaller museums house the best collection of pioneer artifacts and desperately require collection management help." I am concerned, as you are concerned, that these artifacts be preserved, not only in Utah but in the museums of the nation. These artifacts are the evidence of how our great nation was founded; they contain the reminders that this nation was created by private not public initiative. How could the Committee on Labor and Human Resources or the IMS best assist state and local private and public bodies to preserve these artifacts?

TESTIMONY BEFORE THE SUBCOMMITTEE ON EDUCATION, ARTS
AND HUMANITIES
QUESTIONS SUBMITTED BY SENATOR ORRIN HATCH
TO
DR. PHILIP F. NOTARIANNI
July 1985

1 & 2. Questions 1 & 2 can best be answered together.

Support for the overall operation of museums is difficult to generate primarily because most funding sources, both public and private, look to project oriented endeavors. That is, exhibits or special programs -- tangible results -- are more desirable for funding since they form the most visible parts of a museum's operation. Legislators, public institutions, and private donors often see a particular exhibit or program as a direct result of their funding. The private sector is especially attracted to this for potential public relations benefit. Funding for personnel, heat, electricity, humidity control, pest control, artifact storage and conservation, and other such daily expenditures are simply not as attractive for potential funding sources, especially in the private sector.

3. Most of Utah's social history museums are those sponsored by the Daughters of Utah Pioneers (DUP) camps. These small, local museums house the best collection of pioneer-period artifacts. Such artifacts are viewed as part of the Mormon religious experience; thus, these museums and collections take on an added significance. In fact, they are often referred to as "relic halls." While active collecting has slowed, DUP museums still obtain many donations. These institutions "display" all of their artifacts with little historic interpretation, and are just in recent years becoming aware of professional collections management methods. In this regard, I believe they compare favorably to other such museums in the West, but are considerably behind others within the national scope. These small DUPs are not funded adequately, rely on volunteer help, and have no formal ties to the LDS Museum of Church History and Art. Currently, the Utah State Historical Society's Museum is the only one in the state able to deal (in scope) with the entire spectrum of Utah's history. State support for this program, and others within the Department of Natural Resources "Heritage Parks," is deficient, but growing slowly.
4. I believe that both public and private initiative were important factors in this nation's history. However, I agree that the historical artifacts collections of museums are their most important assets. The Committee on Labor and Human Resources could best assist by reauthorizing and funding at an "appropriate" level the IMS program (as well as the Endowments). Preservation of these artifacts occur at various levels of a museum's operation -- collections management, storage, and exhibition; therefore, the IMS program is especially valuable. Allowing for a wider range of General Operation Support funding would be most helpful. While IMS special projects

Hatch Questions page two

grants are time-labor intensive, the continuation of such grants (by perhaps increasing IMS funding) would be of particular benefit to small museums. In allowing larger institutions to obtain funding specifically earmarked for providing technical assistance to the smaller museums, the IMS could maximize both its geographical and numerical effectiveness. In addition, this would provide a full time, year round source of help for these museums. Such a "technical assistance" element could be included in the IMS General Operating Support program, as is the case with the issue of artifact "conservation."

Senator STAFFORD. Miss Phillips, will you tell the subcommittee how the money at the Institute of Museum Services is divided between operations support, conservation, and special projects?

Miss PHILLIPS. We no longer have money for special projects. We have general operating support; \$3.5 million for conservation; a half a million for museum assessment program, and \$800,000 for the administrative cost of running the agency.

Senator STAFFORD. Thank you very much.

Dr. Boyd, in your testimony you stressed the need to target the money to the much-needed area of general operation support and maintenance; two areas that have a difficult time attracting private support. You later suggest giving authority to the director, to make emergency director grants. What kinds of project would be awarded under these grants, and do you think it is wise to take these funds from the operation and conservation support programs?

Dr. BOYD. Obviously, I would hope in the long run there would be additional support. We are talking about emergencies that face museums which the director ought to be in a position to respond to.

Senator STAFFORD. Dr. Notarianni, approximately how many museums do you have in Utah?

Dr. NOTARIANNI. That is difficult to answer. I would estimate there are probably in the neighborhood of 100 to 125.

Senator STAFFORD. Thank you all very much.

The Chair is gratified to say that another valuable member of the committee has just come in the room, Senator Dodd of Connecticut.

Senator.

Senator DODD. This is one of those days, we seem to have had two or three of them, where we have about 900 hearings in a row. I apologize to the witnesses and want to thank my staff for their work in getting ready for all of this. They have put together some good questions which I will submit for the record, and I would appreciate it if the witnesses would respond to them.

Senator STAFFORD. Senator, the Chair has reserved to all members of the subcommittee the right to submit questions in writing, recognizing the difficulties we are all facing in being here, and on behalf of the subcommittee, I express our joint appreciation to the members of this panel, museum services.

[Additional material submitted for the record follows:]

*Association of American Universities**President*

June 19, 1985

The Honorable Robert M. Stafford, Chairman
 Subcommittee on Education, Arts,
 and the Humanities
 Committee on Labor and Human Resources
 625 Hart Senate Office Building
 Washington, DC 20510

Dear Senator Stafford:

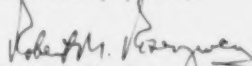
I understand that the subcommittee has scheduled hearings on the reauthorization of the National Foundation on the Arts and Humanities Act of 1965 on June 19-20, 1985.

The National Endowment for the Humanities represents, not only for the member universities of the AAU but for the humanities community as a whole, the only major national source of funds supporting scholarship in the humanities. We are, of course, very concerned about its future and its health.

We do not feel it necessary to present our views orally at the hearing, but we would like to request that the enclosed statement, reflecting our views on the importance of the NEH's role in support of scholarship in the humanities, be entered in the record of the hearing.

We appreciate the opportunity to present our views.

Sincerely yours,


 Robert M. Rosenzweig

Enclosure

TH/RMR/kem

Association of American Universities

Office of Federal Relations

STATEMENT BEFORE
THE SUBCOMMITTEE ON EDUCATION, ARTS AND HUMANITIES
OF
THE COMMITTEE LABOR AND HUMAN RESOURCES
IN
THE UNITED STATES SENATE
CONCERNING
REAUTHORIZATION OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

ON BEHALF OF
ASSOCIATION OF AMERICAN UNIVERSITIES

June 19-20, 1985

The Association of American Universities, representing fifty of the nation's preeminent research institutions, is pleased to submit this written statement to the Subcommittee on Education, Arts and Humanities as it considers the reauthorization of the National Endowment for the Humanities on June 19-20, 1985. We respectfully request that this statement be included in the record of the hearing.

We have reviewed the legislation establishing the National Endowment for the Humanities and believe that there is no need for substantive changes in the legislation at this time. We would, however, like to make two points which we hope that the Subcommittee will consider in its deliberations during reauthorization:

(1) the statute should remain broad and flexible in order to allow the Endowment to respond to the needs of its constituency, and

(2) In a time of budgetary constraints, it is particularly important that the programs of the Endowment remain focused on the support of humanities scholarship and that it expand its purview beyond that central focus only to the extent that additional resources are made available.

Although the activities of the National Endowment for the Humanities reach beyond college and university campuses, the nation's colleges and universities provide the only comprehensive institutional home for the humanities in our society. The National Endowment for the Humanities provides not only essential federal support for the humanities but its very existence

provides a strong symbolic statement of the importance of the humanities disciplines in our society.

The delicate but well established partnership between our nation's colleges and universities and the federal government has produced an unsurpassed record of scientific achievement. We should like to mention three areas in which a partnership between the federal government and higher education is essential to achieve a similar record of excellence in the humanities.

First, the libraries on our campuses are an important repository of our cultural heritage. They are essential not only to our national appreciation of our past but also to the vitality of the new ideas that will inevitably form our future. Unfortunately, the resources of our libraries are in grave danger. Books printed on paper manufactured since the mid-nineteenth century are becoming too brittle to handle. Approximately 25 percent of the paper documentation in American libraries is so deteriorated that the information it contains must be transferred to another medium such as microfilm in order to survive. The progress of this deterioration can be slowed by deacidification, but the problem grows larger each year. This is not an isolated problem for individual university campuses or major libraries, but a question of the survival of our written heritage, which must be approached on a national basis.

We applaud the NEH's recent initiative of creating an Office of Preservation within the Endowment, and we hope that that office will work closely with such organizations as the Library of Congress and the Council for Library Resources which have laid the groundwork for a national preservation effort. We realize

that in a time of great concern about the federal deficit, requests for additional funding for any program should be made very carefully, but if there is a single area within the NEH budget where the budget request is modest in proportion to the need, it is certainly in the area of preservation.

Second, the nation's colleges and universities provide a home for most of the humanities scholars in the country, and the Endowment, by focusing its programs on scholars and scholarship, has wisely acknowledged that support of significant scholarly activity should be the core of federal support of the humanities. Grants from the Division of Fellowships and Seminars and from the Division of Research Programs represent the largest source of funding for scholarly activity in the humanities. Continued support from NEH is essential to provide opportunities for scholars and scholarship.

Third, higher education is essential to the humanities community for educating the humanities scholars of the future. Graduate education and scholarly research are inextricably linked in our universities. The Endowment, which so effectively supports humanities scholarship, should actively support the education of humanities scholars. Although Congress has recently provided other opportunities for graduate students in the humanities by funding the National Graduate Fellows program, we believe Congress should assure the Endowment that its mandate is sufficiently broad to allow it to address perceived needs in the education of scholars as well as the support of scholarship and should encourage the Endowment to respond to such needs as resources become available.

The National Endowment for the Humanities has for the past twenty years borne testimony to the national importance which we attach to humanistic learning and clear thought. Reauthorization of the NEH with a broad mandate and a sharp focus will affirm those values.

WASHINGTON OFFICE

AMERICAN LIBRARY ASSOCIATION

BOX 54 • 110 MARYLAND AVENUE, N.E. • WASHINGTON, D.C. 20002 • (202) 547-4447



July 5, 1985

The Honorable Robert T. Stafford
 Chairman, Subcommittee on Education,
 Arts and Humanities
 Committee on Labor and Human Resources
 United States Senate
 Washington, D.C. 20510

Dear Senator Stafford:

This letter is submitted on behalf of the American Library Association, a nonprofit educational organization of nearly 40,000 librarians, educators, trustees, and other friends of libraries, dedicated to the improvement of libraries and information services for all citizens. We request that it be made part of the hearing record on S. 1264, the reauthorization of the National Foundation for the Arts and Humanities.

The American Library Association strongly supports the reauthorization of the National Foundation and seeks no changes in the legislation. We believe that the 1965 law as modified and improved over two decades serves the nation well. Our members are most familiar with the National Endowment for the Humanities and the excellent support which has been provided to users of the nation's libraries through a number of NEH programs: Humanities Projects in Libraries, Challenge Grants, Youth Projects, Research Tools, Travel to Collections, Access Projects, Preservation, and the U.S. Newspapers Project. Many of the activities funded through the NEH have been truly landmark projects having a broad impact and a significant contribution to the strengthening and upgrading of the quality of adult education in humanities for the average citizen.

We were pleased to see the testimony of one of your constituents from Vermont, Victor R. Swenson, at the hearing on June 20. He described the success of reading and discussion programs in the humanities in the libraries of Vermont, which brought humanities scholars to public libraries to discuss works of literature with local citizens. These programs began in 1978 at the Rutland Free Library and quickly spread to other communities with support from the Vermont Council on the Humanities and from the NEH Humanities Projects in Libraries. The model was simple, but proved to be an enormous success. It was this idea that our Association adapted and expanded into a nationwide project -- "Let's Talk About It: Reading and Discussion Programs in America's Libraries."

Sponsored by ALA and funded by NEH, "Let's Talk About It" is a vital three-year nationwide project which will bring together book lovers and scholars to explore themes of contemporary life and culture through a mix of classic and

popular literature in some 300 American public libraries in 30 states. We anticipate that almost 1,600,000 people will be involved in the program over three years. Recently library organizations in Hawaii, Idaho, Maine, Montana, Nebraska, North Carolina, Rhode Island, Tennessee, Utah and the District of Columbia were awarded grants. Programs are already under way in libraries in Indiana, Minnesota, Mississippi, Ohio, Wisconsin and Delaware. Grants will be awarded to 15 more states this year.

In Utah, to take but one example, the State Library Association and the State Library have developed a program of reading and discussion, grouped around themes such as: "Making a Living, Making a Life: Work and Its Rewards in a Changing America," "Not for Children Only," "Being Ethnic, Becoming American," and "Individual and Community in America." From Vermont's original idea, hundreds of programs have evolved, bringing thousands of people together to read, think about and discuss significant texts and ideas. This, indeed, is an enduring contribution.

As we look ahead to the future and the continuation of the NEH, I would like to mention several needs which have been identified by librarians throughout the United States which are appropriate for support from the National Endowment for the Humanities, and for which existing sources of support are by no means adequate. Specifically, these needs are (1) preservation of existing but deteriorating collections of resource materials; (2) access to humanities collections through computerized data bases and networking among libraries; (3) adult education programs in the humanities and introductions to humanities resources through public educational programs; and (4) the acquisition of resource materials for study in the humanities.

There are programs specifically identified by the NEH for support of these four library services. However, with increased demand for educational programs, with continued deterioration of library collections, with increased demands for new research and publication in the disciplines of the humanities and with the increased demand for access to national collections, the NEH cannot fully address the needs expressed by librarians who must concern themselves with these problems daily.

Existing library programs, with some support from the NEH, serve several particular target groups. These can be identified in two categories. The first, an institutional category, includes large, research libraries and academic libraries whose primary interest is within two of the needs expressed above, namely: preservation and automated data bases. The second includes public libraries for the most part whose primary interest is to serve the public at large with collections of materials in many formats and to encourage the use of those collections through educational programs. During a time when there is particular focus on education as a result of the Department of Education's report, A Nation At Risk, more emphasis must be placed on the public library's role as a contributor to public education. The NEH is the primary source of federal support for adult education programs in the humanities.

NEH is also one of the few federal agencies that supports the preservation of deteriorating library resources or bibliographic networking for collection sharing in the humanities for both scholarly research and public education. ALA is pleased to note that NEH has recently established an Office of Preservation, with initial

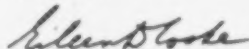
funding of \$5 million. Preservation of the deteriorating paper in books and manuscripts of the last 100 years is one of the most urgent problems facing libraries. We recommend that reauthorization provide enough flexibility that the preservation program might be expanded if circumstances permit.

There are two additional groups of people who could benefit from projects with support from the NEH which have not been identified by the Endowment as groups fitting into the mandate governing the NEH. The first group consists of people who need training in literacy; these people could benefit from programs in the humanities on a very basic level, not just from programs on reading skills. The second group is the family group; programs in the humanities for families, which would involve the children and the parents in family units for study and discussion in the humanities which would serve a need in communities across the nation.

During a time of reauthorization, it is important to note that support offered to libraries for a variety of projects by the NEH is support much needed but often not adequate. Through support for projects in the humanities from the NEH, libraries are better able to serve the citizens of this nation, to provide them with the resources for the wisdom and vision demanded in a democratic society.

Thank you for your continued support of the arts and humanities, and for the recognition of the vital role which librarians and libraries play in fostering the humanities.

Sincerely,



Eileen D. Cooke
Director
ALA Washington Office

EDC:ps

The National Humanities Alliance

P O Box 2293 Hoya Station Washington D.C. 20057 (202) 625-4039

Testimony of Dr. O. B. Hardison, Jr.
 Chairman, National Humanities Alliance
 for the Subcommittee on Education, Arts and Humanities
 of the Senate Committee on Labor and Human Resources
 June 20, 1985

My name is O. B. Hardison. I am Chairman of the National Humanities Alliance, which represents 54 professional humanities organizations. I am also University Professor of English at Georgetown University and hence a practicing humanist. Prior to joining the Georgetown faculty I was Director of the Folger Shakespeare Library here in Washington. In these and other capacities I have had an opportunity to observe the National Endowment closely for the last 15 years.

I will add that the American Council on Education (ACE) has asked that the National Humanities Alliance represent it at this hearing and supports the testimony given below.

Finally, although I speak as Chairman of the National Humanities Alliance, our organization is large and diverse. It is possible that some of the positions I have taken here do not fully represent the positions that would be taken individually by one or more of our member organizations if they were here to testify.

Importance of the National Endowment for the Humanities:

The humanities form the center of the high school and undergraduate higher-education curriculum in the United States. Through their humanities courses students learn about their historical roots, their heritage of social and political values, the richness of the cultural world surrounding them, and the diversity of human experience. The humanities encourage inner development, and they also encourage the development of informed, tough-minded citizens who are capable of participating fully in all aspects of the democratic process.

The humanities therefore have a much greater impact on American society than the relatively small sums of money involved

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in the reauthorization of the National Endowment for the Humanities might suggest. Grants by the Endowment are multiplied hundreds and even thousands of times in the classroom through new ideas that keep the humanities lively, through books and other teaching materials that reflect these ideas, and through the personal influence of teachers who have benefitted directly from the grants.

The National Endowment for the Humanities also reaches beyond the classroom through the State Humanities Councils, through film and other media, and through exhibitions and publications. The report *To Reclaim a Legacy* issued in 1984 by Dr. William Bennett and a panel of nationally distinguished educators and humanists initiated a nationwide review of the humanities in American undergraduate education.

The Endowment's program of summer seminars for high school teachers has been widely acclaimed by educators and administrators at all levels of the curriculum and has been so popular that private foundations have stepped forward to supplement National Endowment funds. Another dramatic example of the effectiveness of Endowment programs is the "Literary Classics of the United States," which offers fine one-volume editions of the works of great American authors. This venture has been a financial as well as a critical success, demonstrating popular interest in the works and authors published. To date 25 volumes have been published. Because the cost of the volumes is kept low, private citizens have been able to buy them along with public libraries and school and college libraries.

The National Humanities Alliance believes that the humanities are vital to the quality of American life and that the shared experience they provide makes a direct contribution to keeping our complex, pluralistic society a single nation rather than a collection of heterogeneous and competing interests. It believes that the National Endowment for the Humanities has made a substantial and effective contribution to these ends in a great many areas ranging from improvement of the public school curriculum to sponsoring research into poorly understood areas of human knowledge from archeology to linguistics. Its state programs are models of the combination of public interest and excellence and have, since their inception, consistently enlarged the circle of American citizens engaged in exploring humanistic questions. Finally, the Endowment has supported many first-class public programs, including large-scale museum exhibitions and films of American literary classics, in spite of the fact that its funds have always been inadequate to systematic and extensive support of media programming.

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The National Endowment for the Humanities:

It is estimated (Goody, p. 4) that in 1980 America spent \$2.9 billion on the humanities in higher education out of a total higher education budget of \$45 billion. Although \$2.9 billion is a small percentage of the total, it is not trivial. Most of the expenditure was for instruction, plant (offices and classrooms), and library facilities. In other words, very little went for preservation, research, support of major scholarly projects, upgrading of courses and methods, or public humanities programming.

Activities of the latter sort are normally supported by special funds, especially restricted grants and contributions. These funds have always been scarce. In 1980 around \$25 million granted to the humanities by foundations, and \$15 million by private business.

With a budget in 1980 of approximately \$150 million, the National Endowment for the Humanities was clearly the most important foundation source for humanities funding. In other words, it was, *de facto* the most powerful force in the United States supporting preservation, humanities research, upgrading of humanities instruction, innovation, and scholarly and public projects. In spite the fact that its budget was small compared to the overall expenditure of \$2.9 billion for the humanities, its effect was substantial in 1980 and remains substantial in 1985.

Reauthorization provides an opportunity to review the work of the agency being reauthorized. From the point of view of the National Humanities Alliance and most of its members, the record of the National Endowment since its establishment in 1965 has been outstanding. It has consistently supported projects and individuals of the highest quality, it has taken its mandate to spread humanistic learning among the general public seriously, and its history has been remarkably free of the sort of blunders that become public embarrassments.

Basic Recommendations:

The National Humanities Alliance endorses without qualification the reauthorization of the Endowment for a five-year period.

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It further recommends that the wording of the previous (1980) authorizing legislation be retained. Changes should be limited to technical adjustments made necessary by experience since the last authorization, and they should be kept to a minimum. In the opinion of the Alliance, the original legislation has proven sufficiently well defined to allow full congressional oversight and to provide guidance for the Endowment. At the same time, it has been sufficiently flexible to permit the Endowment to adjust to changing conditions.

The Alliance also recommends that the authorized ceiling of \$247 million provided in the last (1980) authorizing legislation for FY 1985 be retained in the current reauthorizing bill. The Alliance recognizes that for the next few years this target will not be met, but for reasons given below, it suggests that the opportunity should exist for enlargement of exceptionally effective programs if and when funds become available.

The Alliance supports the provision in both the House and Senate version of the reauthorizing legislation for annual percentage increases in the Endowment's funding to offset inflation, but it recommends that these be considered minimal increases rather than ceilings by the House of Representatives. It further recommends recognition in report language stating that if new programs are approved for the Endowment, they be funded with new appropriations rather than by reductions in current programs, which are already hard-pressed.

Submissions:

I have brought several items which I submit at this time in the hope that they will prove helpful to the work of your Committee. The first is the summary of information gathered by the National Humanities Alliance through work undertaken with a grant from the Rockefeller foundation during the winter and spring of 1984. It is based on a questionnaire mailed by the Alliance to some 200 (or roughly 7 percent) of the nation's postsecondary institutions, followed by hearings in four cities - Boston, Chicago, Atlanta, and Los Angeles. The purpose of the hearings was to encourage comment from as wide and diverse a cross-section of the humanities community as possible on current and future needs of the humanities.

The resulting document is titled Priorities in the Humanities. It speaks directly to concerns appropriate to reauthorization. It is supplemented by a series of graphs which provide detailed information concerning the needs of the

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humanities as perceived by the various groups that answered the questionnaire. I also call the attention of this Committee to a second document titled "The Funding of Humanities Activities" and prepared by Dr. Kenneth L. Goody, consultant to the Rockefeller Foundation, in July, 1983. These two documents contain much of the specific testimony and statistical information on which my testimony will rely. Since they are available to this Committee, my testimony will stress general policy issues rather than repeating the detailed information they contain.

When Priorities in the Humanities was published, a copy was sent to each member organization of the National Humanities Alliance. Each member organization was asked to examine the report and to submit an independent statement outlining the organization's special concerns. Roughly half of the members of the Alliance responded, and I have selected from these responses a few that seem to me to be especially pertinent to reauthorization.

Definition of the Humanities:

As the Priorities document shows, no serious reservations were expressed during the hearings concerning the main thrust or the specific wording of the enabling legislation. This point applies directly to the statement in the original bill defining the humanities as "including, but not limited to" the study of:

...language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life.

[20 U.S.C. 952, Sec. 3(a)]

One sometimes hears criticism of this definition. However, it has stood the test of time remarkably well. It has proven sufficiently flexible to allow NEH to meet the needs of a many diverse constituents. It is an open definition that allows reasonable latitude for adapting to changing conditions. The hearings of the National Humanities Alliance suggest that it is generally accepted in the humanities community and should be retained.

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Priorities:

A second aspect of Priorities in the Humanities that deserves notice in connection with reauthorization is its generally positive comment on National Endowment policies. When the National Humanities Alliance had collated both indirect testimony in the form of questionnaires and direct testimony from its hearings, it concluded that the major programs of the National Endowment correspond strikingly to the needs of the humanities community. These needs can be summarized under five headings:

- (1) Basic Skills and General Education
- (2) Basic Tools and Resource Preservation
- (3) Individual Scholarship
- (4) State and Public Programs in the Humanities
- (5) International Understanding

With the exception of the fifth item, the National Endowment is either currently supporting strong programs in each of the areas listed or has announced plans to develop appropriate programs. It should be noted, however, that although there is general agreement about the appropriateness of the main divisions of the National Endowment, there is some disagreement concerning the allocation of the total budget among the divisions. (See the graphs in Priorities in the Humanities.)

Basic Skills and General Education:

Until recently, the National Endowment has paid less attention than contemplated either in the proposals of the 1964 Commission that created the blueprint for a National Endowment or in such recent and urgent calls for improvement of American secondary education as those issued as part of the Rockefeller Foundation's 1980 report The Humanities in American Life. Under the leadership of Dr. William Bennett, the Endowment has focused more efforts on pre-college programs. The Endowment's program of summer seminars for high school teachers is one of the conspicuous successes of Dr. Bennett's administration. Its value has been demonstrated, and the National Humanities Alliance assumes that it will continue to be supported in the future.

An example of the effectiveness of the summer seminar

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program for secondary teachers is the 1983 grant to Cornell University to hold a seminar on the American Constitution for high school teachers. Twenty-five teachers were eventually selected from throughout the country. During the seminar they studied the formation of the Constitution using original documents, the history of constitutional thought, and the preparation of classroom materials for teaching the Constitution. The initial evaluation at the end of the seminar was extremely positive. What is more impressive is that the responses remained extremely positive to a follow-up evaluation in 1984, after the teachers had had an opportunity to share their newly developed knowledge and interests with their students. The seminar, in other words, made a difference. The difference extends beyond the teachers who participated in it to all of their present and future students.

The enthusiastic response of teachers to the Endowment's programs in secondary education demonstrates a need far greater than can be met at current levels of funding. The Alliance recognizes the budgetary constraints under which all federal agencies must currently operate; but it strongly recommends that reauthorization be approved in a way that will permit expansion of exceptionally meritorious programs if and when budgetary constraints become less severe.

The current NEH program improves the understanding of teachers of the subjects they teach and hence their professional competence. It directly addresses to the need, recognized almost universally today, to upgrade the quality - and the rigor - of American secondary education. It exemplifies the philosophy of philosophy of using small amounts of federal money to make large improvements in society.

Basic Tools and Resource Preservation:

The Alliance takes the position that the National Endowment's programs in support of basic research tools are well designed and well administered. Its Priorities report suggests that in order to provide stability for certain long-range projects such as a 10 year edition of a major author, three-year grants should be the policy rather than the exception, and periodic reviews should focus on the success of the project in meeting its approved goals. This is a significant recommendation since large-scale humanities projects measure their progress in years rather than months.

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Preservation:

Preservation is an area that the Alliance considers vital to the future of the humanities in America. The Alliance is gratified that in the past year the Endowment has created a new division of preservation. The Alliance has recommended from the beginning that "preservation" be understood to include artifacts as well as books and manuscripts, although it is clear that priority must be assigned to books and manuscripts unless and until funds for a full-spectrum preservation program become available.

The new preservation division of NEH is to be funded initially at \$5 million per year. The sum is perhaps adequate to setting up an organization and supporting studies of conservation technologies plus a few pilot grants. It is inadequate, however, to the dimensions of the task that will confront libraries and museums over the next twenty years. Again, the Alliance recognizes that current budgetary constraints make it impossible to allocate sufficient funds to preservation to meet recognized needs. It therefore again recommends that reauthorization not preclude the expansion of this fundamental activity at a time in the future when more funds are available.

Individual Scholarship:

In 1984 the Endowment awarded 133 fellowships for individual research, 138 fellowships for college teachers, and 220 summer grants. In addition it supported 79 seminars for college teachers which reached 948 participants. The Alliance commends the National Endowment for the quality of its fellowship programs.

The Alliance notes, however, that the need for fellowships is far greater than the number available. Estimates as to the intensity of competition for available fellowships vary, but without question the competition is such that many deserving humanists are discouraged from seeking fellowships. If the quality of humanistic knowledge - and along with it the quality of teaching in the humanities - is related to the opportunities that humanists have for research, more fellowship support is desirable.

State Councils and Public Programs:

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The quality of state programs in the humanities is one of the brightest features of the work of the National Endowment. The Alliance recommends continuation of the partnership between the Endowment and the State Councils and also the annual allocation of a standard percentage of the Endowment's budget to the State Councils. It feels that the preference of the State Councils for continuing to have unofficial status instead of being official branches of state government should be respected in the light of their substantial achievements.

Public Programs:

Public programs are a difficult and complex issue. Since public program support is permitted in the original legislation, the Alliance recommends no changes in the authorizing language. Many conspicuous successes in public programming can be cited: millions of Americans, for example, visited such museum exhibitions as "King Tut," "Shakespeare: the Globe and the World," and "The Art of Caravaggio." In the media area, such recent television programs as "Heritage: the Civilization of the Jews," "Booker," a study of Booker T. Washington, and Mark Twain's "Life on the Mississippi" deserve notice.

As it takes this position, however, the Alliance notes two facts. In the first place public programming is extremely important if humanistic knowledge and interest are to be shared widely with the general public. And in the second place, quality public programs are expensive, risky, and difficult to evaluate. Often they must be collaborations among several individuals and agencies.

Unfortunately, the approach of the National Endowment to public programs has been less than aggressive. The price we pay for such an approach is that we import much of our better public programming from Great Britain. At one time in the mid-seventies rumors of Endowment plans to support the BBC Shakespeare series provoked a rally by outraged members of American Actors Equity. The "plan" turned out to be unfounded rumor, but the feeling that America is excessively reliant on Great Britain for its public television programming runs deep.

The Alliance believes that existing legislation permits more aggressive support of public programming. If such support is to materialize, more active leadership must come from the Endowment's Chairman. The Chairman must, in turn, insure that the Endowment has sufficient funds to support a more ambitious

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schedule of public programs without having to reduce support for other high priority activities.

International Understanding:

Priorities in the Humanities recommends that NEH establish "a coordinating office to assess existing programs which address the international components of humanities scholarship" and to undertake a leadership role in developing international cooperation, grant programs, and agreements in the area of the humanities. The Alliance feels that the initial steps in this effort can be made without new legislation. Many of the later steps, which involve coordination, evaluation, and facilitation, can also be accomplished without special legislative authorization. The Alliance is not clear as to whether special NEH fellowship and grant programs for international activities are desirable, or whether the objective of increased international outreach can be achieved through existing programs. It therefore takes no position in relation to these areas.

Additional Comments:

Questions have been raised from time to time about a number of other issues. Some of these questions may eventually come before this Committee. The Alliance therefore offers its opinions although they do not relate directly to the most immediate concerns of the Committee. While the National Humanities Alliance does not speak in this section of its testimony for all of its constituent members, it believes that it is speaking for most of them.

(1) Qualifications of National Council Members: The Senate reauthorizing legislation contains new language designed to insure that only the best qualified individuals are appointed to the National Council of the Endowment. The Alliance warmly supports any and all efforts to insure the highest quality National Council possible. It does not, however, believe that the term "qualification" should be taken to mean "holding a higher degree" or "author of a scholarly study." It calls the attention of the Committee to the wording of the Senate version of the reauthorization bill [S1264]:

Sec. 4. The second sentence of section 8(b) of the Act is

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amended by inserting after "selected" the following:
 "from Citizens of the United States who are recognized
 for their broad knowledge of, or expertise in, the
 humanities and"

This wording is entirely satisfactory as long as it is not taken to require a PhD or a scholarly bibliography as a condition of service on Council. The humanities are the possession of all citizens. To imply otherwise would be to falsify their nature and to do humanists, academic or otherwise, a disservice.

(2) Peer Review: In 1984 175 NEH review panels were convened using a total of 1,085 panelists. No figures could better illustrate the commitment of the humanities community to the peer review system. The peer review system is the best system devised so far for reviewing grant applications. It is supplemented at NEH by comments on specific grants from expert consultants and by staff - and eventually Council - review. There seems to be no alternative to peer review that promises to be as good. The Alliance strongly recommends reaffirmation of the vital importance of peer review both in ensuring the quality of grants awarded and in maintaining the credibility of the Endowment in the eyes of the American humanities community.

(3) Standing Panels: There are pros and cons to long term panels. Such panels provide continuity. They can also become committed to projects and therefore be less than ideally objective. The Alliance recognizes, however, that long-term panels can be helpful for projects that are, themselves, long term, since panel members do not have to be reeducated each time a renewal request is made.

On the other hand, the potential for favoritism or simple inertia suggests that safeguards are needed. One safeguard that should be considered is establishing the first long-term panels on an experimental basis. Only after their work has itself been reviewed and evaluated should such panels be allowed to become standard. In any event the Alliance recommends that no panel should be allowed to continue more than three years.

(4) Challenge Grants for Construction: The Alliance feels that the current authorization, which allows NEH to make challenge grants for renovation but not for new construction, is sufficient and does not need to be changed. Only if appropriation levels for NHE grow far more rapidly than is likely over the next five years would it be desirable to review the challenge grant authorization language. This is, perhaps, a topic for the next reauthorization.)

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Conclusion:

In conclusion, the National Humanities alliance endorses the position that the humanities are properly the core of American secondary and undergraduate education and the source of many of the common values that bind Americans together.

It accepts the argument that the humanities are the handmaidens of culture and a central factor in individual development. It notes that their importance in society is too often recognized only they have been neglected and when the consequences of the neglect have become apparent, as was pointed out in relation to American undergraduate education by the Bennett report To Reclaim a Legacy. The humanities are a powerful force for social betterment, and they should be encouraged within and beyond the educational system.

The National Humanities Alliance recommends that no substantial changes be made in the authorizing legislation of the National Endowment. It recommends further that the 1980 authorization ceiling of \$247 million be retained as an authorization ceiling in the current legislation.

NATIONAL COORDINATING COMMITTEE
FOR THE PROMOTION OF HISTORY



Administrative Offices 400 A STREET SE
WASHINGTON, DC 20003/202, 544-2422

DR. PAGE PUTNAM MILLER
Director

MEMBERS

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June 19, 1985

Senator Robert T. Stafford
Senate Committee on Labor and Human Resources
U. S. Senate
50-428 Dirksen Senate Office Building
Washington, DC 20510

Dear Senator Stafford,

As the Director of the National Coordinating Committee for the Promotion of History, a consortium of thirty-five historical and archival organizations, I am writing to request that the following statement be added to the June NEH reauthorization hearing.

The humanities are central to the very idea of a civilized, democratic society. For the past twenty years the National Endowment for the Humanities has been an important national priority and it is urgent that this be continued. Fellowship aid for scholars doing humanistic research, funding for long-term collaborative projects such as bibliographies and authoritative editions, and support of public programs to bring humanistic studies to wider audiences are all essential and invaluable parts of the NEH program.

One aspect of NEH's program which frequently receives little attention is the work of NEH in providing information for the humanities higher education community on human resources. Although we had thought at one time of the possibility of pursuing statutory authority for this work, we are now seeking a statement in the legislative report that would emphasize the importance of continuing this dimension of NEH's overall efforts. For many years, NEH has supported the acquisition of information on advanced degree humanists -- tracking their careers and providing data on tenure, rank, salary, and nature of employment for those both inside and outside the academy -- in order to give some idea of the pool of humanists in American society. The Office of Planning and Policy Analysis, which in the past has provided much of this information, was eliminated last year as a separate office. At first the work of this office was placed under the Research Division; however it has now been placed under the Office of Planning and Budget which reports directly to the Chairman. There is money in the current and proposed budgets to continue this work; however, a strong argument can be made that the time has come to emphasize and give special recognition to the role of NEH in the gathering and interpretation of data on humanists.

Because of the importance of this work, we request that consideration be given to the inclusion of language in the reauthorization report that explicitly states that one of the purposes of NEH is to gather information on the humanities' human resources. The authorization legislation for the National Science Foundation has such a provision. The information secured under this mandate has been extremely useful for the scientific community. Some of the uses of this information for the humanities community include: providing undergraduate and graduate schools with data that serves as a planning tool for curriculum development, career counseling, and the targeting of new programs; making available to professional associations employment information on the market demands for humanities careers; and supplying data that allows humanities disciplines to track how women are being integrated into the profession. Three significant and most useful NEH publications that have focused on human resource questions are: Full Time Humanities Faculty, Humanists on the Move, Employment Patterns for Humanities Ph.D.s, and Humanities Ph.D.'s and Nonacademic Careers.

Points (2) and (4) of Sec. 7 (c) of the authorization legislation are sufficiently broad to encompass this work. Point (2) authorizes the Chairman "to initiate and support research and programs to strengthen the research and teaching potential of the United States in the humanities" and (4) gives the Chairman authority "to foster the exchange of information in the humanities." We propose the inclusion in the report a statement that stresses the role of NEH in providing a central clearing house for the collection, interpretation, and analysis of data on the availability and need for individuals with advanced training in the humanities.

We urge your support of this important aspect of the work of NEH.

Sincerely,

Page Putnam Miller

Page Putnam Miller, PhD
Director

Senator STAFFORD. The meeting is adjourned.
[Whereupon, at 11:40 a. m., the hearing was adjourned.]

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